THE

MUSEUM OF CLASSICAL ANTIQUITIES.

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I.

ON THE PROGRESS AND DECAY OF ART; AND ON THE ARRANGEMENT OF A NATIONAL MUSEUM.*

THE education of the people is a question of the most vital consequence to our age; indeed, its importance is acknowledged both by political and religious thinkers. But, when we speak of education, we too commonly understand the term as implying merely the training of the understanding and the development of the moral feelings; and we bestow too little attention on the improvement of taste, and on the guidance and direction of the imagination. The sentiment of the Beautiful, therefore, remains undeveloped in the mind of the public; but it cannot be doubted that purity of imagination, bent on the noble and the beautiful, is the best support of the moral feelings. History and experience teach us that the greatest crimes against nations and against individuals, have been generally perpetrated by those whose imagination had been accustomed to dwell upon the coarse, the horrible, and the depraved. The influence of the drama on the æsthetical education of the people is not to be denied, nor can we complain, in the present day, of its want of encouragement;

* Being a lecture delivered at University Hall, London. The lecture was illustrated by an extensive series of admirably executed drawings, taken from select objects in the collection of antiquities which Mr. Fejerváry, the uncle of Mr. Pulszky, formed, during the course of forty years, upon the comprehensive plan of illustration explained in the Lecture. This valuable collection has recently been purchased by Raikes Currie, Esq., M.P.

but the state of our modern theatre shews too clearly what little effect it has had in the development of taste. Here we see the artificial calling itself by the name of art, brilliancy superseding beauty, and extravagance seeking to outvie nature. The imitative arts of painting and sculpture, acting on our taste by intuition, produce a more immediate influence on the development of the æsthetic feeling. This they effect in two ways. Sculpture is displayed in the present day in sepulchral monuments and in galleries. But the sepulchres of the dead betray such coldness and mannerism, that, in lieu of improving our taste, they do but familiarize us with a style of monumental ugliness. Even museums are far from answering the purposes for which they were erected. They are thrown open, it is true, to the people; but their arrangement is defective: so far from assisting the student, they augment the difficulties he feels in understanding their contents.

We enter into spacious halls ornamented with bright colours and gilding; we see statues of different peoples and different periods. Greek, Roman, Etruscan, and Egyptian monuments are placed together; the different epochs are undistinguished; the overcharged productions of declining art are arranged side by side with the undeveloped evidences of an earlier civilization. Their grouping and position are considered merely in an architectural and decorative point of view; and thus it is, that though we see the monuments, we do not understand them. These inestimable heirlooms of antiquity, so immeasurably superior to all modern productions of art, do not give us that satisfaction we might expect; for the mind is oppressed by the confusion which reigns, and wearied in finding neither connexion nor meaning in their arrangement.

Sculpture and painting are now become the slaves of luxury and ostentation; the artist is no longer the inspired prophet, who acts upon the imagination of the people as the poet and philosopher work on their understanding and character. Art has ceased to be public and monumental; creative

genius is trammelled and debased by ever-changing fashion, able to rouse us from our prevalent stupor only by some melodramatic effect, or by some strange and novel mode of execution. Works of art are considered as articles of furniture for our drawing-rooms; and it is with this sentiment that we search out two or three copies of ancient pictures, little landscapes in the Dutch style, family portraits, and pictures of our dogs and horses. A deeply-conceived and feelingly-executed work of art, hung up behind our tea-table, would act in a ghostly manner on our visitors; it would be too stern for our frivolous parties, and would suit the drawing-room as little as a sermon or a lecture. The great revolutions of our age have imbued our social life and our manners with much of selfishness and meanness. We do not like our feelings to be strongly moved; we are satisfied with being amused; we avoid the storm of passions, and seek the gentle breeze, which, softly rippling the surface of our daily life, is incapable of penetrating the inmost recesses of the soul.

The ancients considered art in a very different point of view. They felt that the origin of art was divine, as it was the offspring of religion. The first productions of the creative power of human imagination were dedicated to the worship of the Godhead; the first rhythmical expression of the sentiments was the hymn; the first notions of philosophy, theology, and poetry, were blended with the theogonies and cosmogonies of primitive nations: and as poetry began with the hymn in praise of God, going through the epic cycle of theophanies and myths of heroes, before it dealt with the occupations of common life,—so the artist formed at first images of the gods and representations of ceremonies in honour of the Godhead, then the struggles of heroes and kings, the terrestrial representatives and sons of the gods; and only in later times, when the rights of individuals were no longer absorbed by those of the state, the portrait and the record of domestic scenes became, in their turn, objects of study to the sculptor and the painter. With such views of

art, it is natural that the people of antiquity did not know those institutions which we designate by the name of museums and sculpture galleries. The temples and market-places, the theatres and circuses, the baths and porticoes, constituted their galleries. In these public places the works of art were displayed under the protection of religion, and by their perfection and beauty tended to confirm and realize the mystic fables which they glorified. Art maintained a divine and elevated character; far from pampering the luxury and ambition of private individuals, it became a monument of public grandeur and devotion. This was one of the results of republican institutions, which invariably viewed with jealousy any individual who rose above the many, whether by his riches, by his merits, or even by the brilliancy of his talents. Not only Periander and Tarquinius, the tyrants of Corinth and of Rome, but the Demos of Athens and the patrician senators of the Roman republic, observed the same rule,—that the existence of present things cannot be maintained but by cutting off the tallest wheat-ears, which would otherwise disturb the equality of the corn-field. These levelling views gave rise to the institution of ostracism, which imparted to the people power to banish all those whom public opinion deemed too dangerous for freedom. But this same reason, the jealousy felt by the many against the few prominent above them, filled the temples and market-places with the noblest productions of art. If the rich wished to satisfy his love of display, he was constrained, by fear of hatred and suspicion, to do it in such a way that the public should be pleased and satisfied. To keep in his private possession one of the gems of art would have aroused envy; and the only alternative that remained, was to dedicate it to the gods, and endeavour to satisfy his vanity by the honorary inscription on the votive offering. The much-talked of simplicity of the great men of antiquity in their households, was not always the result of republican virtue, but of the fear of exciting the suspicion of republican equality. Riches spent in selfish enjoy-

ment, costly furniture, an excess of ornament in the attire, were sufficient to be denounced as haughty insolence (ὕβρις), the frequent consequence of which was ruin. We behold this same principle manifested even in the religious fables of Greece, shewing how early and how deeply-rooted was this feature in the manners of the people. Whoever was distinguished from the majority in beauty, skill, or good fortune, and became conscious of it without humbling himself, and averting the wrath of the gods by greater modesty, was punished by Nemesis. The tales of Niobe, of Marsyas, of Arachne, are but the types of the fate of Aristides, of Camillus, and of Manlius, who were victims of popular revenge for having, by their great deeds, distinguished themselves above the level of mediocrity.

Religious feeling and political institutions having thus taken a direction which made the monuments of art exclusively public, we cannot be astonished at finding that even at the late period when Pausanias visited Greece, the temples, the market-places, and public buildings, were still filled with works of art, though the palaces and villas of Rome and its neighbourhood were even then crowded with the spoils of Greece. When the political freedom of the ancient states was suppressed, the civil rights of the individual were more respected; and not only the imperial palace, but private villas, were made repositories of the monuments of art. But in thus becoming subservient to increasing wealth and luxury, art itself began to sink; and it is at this period that we first meet with a collection which, though partly the result of lavish display, resembles more perfectly the object of our museums.

Hadrian, a man of learning, prepossessed by the remembrance of olden times, a friend of art, and who did not undervalue its influence on life, became, by adoption, lord of the Roman empire. He visited on foot all his provinces, in order to inquire into the state of the realm, and to judge of it by his own observation. His keen glance could not easily be deceived, and he soon felt that, in spite of the peace and the

apparent prosperity of the empire, the condition of the country was not a satisfactory one. He well knew that the supports of ancient society were undermined and tottering, and he thought that the increasing disbelief, and the neglect of that established religion upon which the Roman Empire had been founded, and under whose institutions it had attained such gigantic extension, were the main causes of the decline. These symptoms of approaching decay reminded the Roman sages that the dominion of the world was to escape their hands, and be assumed by more vigorous nations. The emperor felt the power of the old traditions, the links which rivet art to religion, and he believed that it was his calling to become the restorer of the realm, which was sinking slowly but uninterruptedly. He attempted, therefore, to regenerate the official creed of the empire, shaken by doubt and disbelief. Under his patronage, philosophy undertook to reinforce mythology, by seeking symbols of abstract truths in its fables, and by resolving the poetical beauties of Homeric imagination into prosaic personifications and realities. He restored everywhere the decaying temples, he brought forward from the storehouses of the sanctuaries the most antiquated statues, drawing attention to the old religion by splendid outlays and festivities. At Athens he founded a new city, the town of Hadrian, rising up beside the town of Theseus; perhaps in the belief this too would soon have its Phidias and its Pericles, its Æschylus and its Sophocles. When he returned to his native city, he caused a villa to be built at Tibur, which should contain copies of the most beautiful monuments he had seen throughout the world. The halls were decorated with Egyptian and Greek statues, and his artists were commanded to imitate every style of art to be met with in his realm. Being conversant with the history of art, he caused copies to be made of the colossal monuments of the Pharaohs, and of the hieratic wonders of Greece, especially those of the most flourishing epochs; for he believed—as king Louis of Bavaria has in our age—that by

these means he could bring back the era of splendour in religion and perfection in art. He desired to live surrounded by these records of the master-pieces of antiquity; for him, they were not only the pompous decorations of his imperial seat, they were monuments of his government, lasting evidences of his policy. His villa thus became a museum, but its influence proved unavailing. Hadrian added a brilliant page to the history of art, but he was unable to impart new life to the declining heathendom; the more so, because he himself was a sceptical philosopher, and did not believe in the gods whose altars he renewed. The restorer of the old creed died with words of sceptical philosophy upon his lips.

After the splendid epoch of revival under Hadrian, art, the ancient religion, and the Roman empire, declined rapidly. The Roman portrait-bust was the last resource of the decay of artistic genius. When art ceased to be religious, and had henceforth no other aim than to glorify imperial triumphs, it sank even more rapidly than the religion from which it sprang; the old monuments were soon forgotten, the temples were no more restored. When Constantine raised his triumphal arch, he adorned it with bassi-relievi plundered from the arch of Hadrian; his artists being unable to compete with those of former ages. Long before the senate had abolished the worship of the Capitoline Jupiter, the imagination of sculptors had become barren, and no artist was skilful enough to venture to pourtray the father of gods and men.

The apathy, which had caused the neglect of the ancient idols, was followed by a new excitement. Public attention was drawn once more to the monuments of ancient art,—but only for their destruction. The æsthetic feeling of the people being benumbed, works of art were regarded only as the witnesses and instruments of the idolatry now trodden down by the people. They were doomed to destruction: so much the more as the superstition of the vulgar, and the deceitful cunning of the priests of the old creed, attributed supernatural power to them.

The deep impression which their perfect forms produced, even upon those who rushed to the temple for the destruction of idols, the awe which sometimes held back the hands upraised to strike, were regarded as proofs of this magical power.

But this short hesitation inflamed fanaticism the more, and the masterpieces of human genius were shattered in pieces as productions of the demon. A characteristic feature of this epoch of destruction is evinced by the fact, that it was principally the heads of the statues which were destroyed by the fury of these pious iconoclasts. The noble grandeur of expression in the features of the idols excited the mob; the passions of the people, let loose, could not bear the Olympic serenity which resided on the lofty brows of the statues; the stamp of genius doomed the idols to destruction. The veneration felt by those who could not forsake at once that creed of their forefathers which had originated these most noble productions of the human mind, excited the blind rage of fanatical monks, who selected the most beautiful monuments for destruction. The touching entreaties of Libanius, asking mercy for the temples and idols on account of their artistic value, died away without effect. A few of the celebrated statues of antiquity found shelter in the imperial abodes of Constantinople; and the Lausus Palace obtained the aspect of a modern gallery of arts, until an accidental fire destroyed at once the palace and the treasures it contained.

But the germ of a new art was soon developed by the sentiments of new doctrine, and by the more masculine mould of those nations who had adopted Christianity. At first, the Christian ideas were clad in symbols understood only by the initiated: Orpheus and Aristæus represented the good shepherd; the thirsty stag was the symbol of the believer seeking divine truth; the vine and the fish designated the Saviour,—the first, because Christ had said, "I am the vine, ye are the branches"; the second, because the initial letters of Ιησους Χριστος, Θεου Υιος, Σωτηρ, formed the well-known monogram of ἰχθυς. At

this period Christian art has no peculiar style; it was but a branch of ancient art. But the tie which bound them together was dissolved, when the objects which chiefly engaged the mind of the artists were scenes of the life and crucifixion of the Saviour. Art then reappeared as an inspiration, and the legends of the early artists are full of dreams and visions typical of the productions of those days. Though the vanity of individuals was not altogether excluded from the sphere of art, the individual was brought into connexion with the principal representation only by the act of adoration. The holy Virgin seated on a throne, holding in her lap the infant Saviour, and surrounded by the patron saints of the donor, and in the foreground the portraits of the donor and his family kneeling in pious devotion, were repeated a thousand times; and the great mass of pictures, which treat of this subject, give the clearest evidence how popular was the idea thus imprinted in the mind. It was the triumph of the Incarnation, on which the donor founded his salvation through the mediation of his patron saint. The whole of the religious views of the Christendom of those times, the relation of the individual to eternity, is symbolized in these lovely paintings of the Madonna.

Christian art developed itself in the same way as ancient sculpture: the imperfect, but severe and powerful representations of primitive art became types, which later ages did not venture to alter; they were copied and recopied until a great event, a new phase in the history of nations, aroused the intellectual powers and broke the fetters of control. Such an event was, in the olden times, the victory over the Persians, the triumph of Greek independence; in the middle ages it was the great struggle between the pope and the emperor. Æschylus, and subsequently Phidias, mark that epoch in Greece; Dante and Giotto, Wolfram von Eschenbach, and the masters of the Rhenish school, form the separation in Italy and Germany. Pure religious feeling still pervades these great men, the sense of divinity yet directs their hands; but their perception is a

more comprehensive one; it rises above the narrow horizon of their predecessors, for whom the church was not only the centre but also the periphery of their life. Dante and Giotto, and their contemporaries in Germany, stand before the world; and with the power of their genius they survey the whole extent of what their age requires religiously and politically. They are inspired by the creed which they glorify, and they take part in its struggles by their writings and their paintings. They extend the boundaries of the realm of art; the religious representations become richer and broader; the composition is dramatical, the drawing and colouring natural; but the predominant feature with them is still a severe and truth-like religiousness: art at this period is both public and monumental.

Whilst art was thus revived in western Europe, with so much beauty and grace, from the principles and requirements of Christianity, it became, about this time, further developed by the discovery of monuments of the old civilization, which had been buried and forgotten for centuries. Constantinople, where some traditions of ancient art, and many valuable remains of Greek science, existed in a mummified state, could no longer withstand the attack of the south-eastern barbarians. It fell like an over-ripe fruit; but not before the soil of the western world was sufficiently prepared to receive the precious seed.

Through one of those providential concatenations of circumstances which have the greatest influence on the history of mankind, the art of typography, invented at that very period, afforded the ready means of disseminating amongst the people the treasures of Greek science brought from the capital of the eastern empire. Attention was now bestowed on relics of antiquity, which hitherto had been scarcely noticed. The monuments of ancient art were no longer looked upon as instruments of idolatry, and marked out for destruction; they were honoured as the remains of a civilization, which was again highly esteemed, the more so as the present civiliza-

tion had sprung up, on an entirely different basis, to an equal height of glory. It seemed that the works of ancient art had waited for the moment when they could reappear with safety. When there was no longer danger of their being destroyed by fanaticism, they came to light in masses; and Rome, which, in the fourteenth century, did not know more than five antique statues, was now peopled again by the noblest productions of ancient sculpture, and palaces and gardens became decorated with them. The Belvedere of the Vatican, and the villas of the Medici and the Farnesi, became the shelter of masterpieces of art, which, fifteen hundred years before, had adorned the palaces of the emperors, the public baths, and the villas of ancient Rome, which existed nearly on the very same spots. As in Italy they became the objects of princely display, in Transalpine Europe they were considered as rarities, and found a place in the collections of the nobility, between sparkling crystals and stuffed animals, amongst monsters preserved in spirits, and historical relics of an apocryphal authenticity.

But when these monuments became more numerous, and were considered objects of more scientific research, they were placed in empty palaces, in the halls of the Vatican and of the Capitol at Rome, in the Japan palace at Dresden, in the Louvre at Paris, and in the Hermitage at St. Petersburgh. In Naples, in Munich, in Berlin, and in London, great buildings have been erected as temples of art and antiquity. But in the Studii at Naples the monuments appear as in a storehouse, where the objects are heaped together without feeling; and even here in London, the noblest productions of human genius are placed under the same roof with objects of natural history. We go from the masterworks of the Parthenon straight up to the stuffed seal and buffalo; and two monster giraffes stand as sentinels before the gallery of vases. Moreover, in the arrangement of the several works of art, we see no leading idea, no system carried out continuously. The only arrange-

ment approaching to a system is a geographical one, where we find monuments of the same country placed together, but without any regard to chronology and style. The colossal figures of the Pharaohs are mixed with Greek works of the time of the Ptolomies, the monuments of the era of Hadrian with those of the time of Pericles. In the Glyptothek at Munich, and in the Museum at Berlin, the collections are formed on a more general, but not on a complete plan; for the predilection for architectural effect and for the display of royal grandeur, forbade gaps in the monumental history of art being filled up with plaster casts, though these would have transformed the museum into a school of arts and into an authentic archive of its history. They are noble proofs, therefore, of princely display, but they lack that civilizing influence on the people, which, if duly arranged, they might easily impart.

In the present state of knowledge, when we feel that there is a common link which connects the civilized nations of all ages, a museum cannot satisfy public expectation, which contains only some more or less important specimens of Greek, Etruscan, or Roman art. We see that Egyptian antiquities, excluded in the last century from the history of art, and considered only as curiosities, are now everywhere added to the public collections. Nay, the works of eastern nations, as the Persians, the Assyrians, and the Hindoos, even the productions of the yellow race of China and Japan, excite attention, though despised by some artists from their unconformity with the Greek ideal. All these monuments of former civilization now claim a place worthier of them, than where they are at present, displayed side by side with the curiosities and instruments of the barbarous races of Africa and Oceania. Since the permanent place held by oriental civilization in the history of mankind is no longer questioned, we must bestow on its monuments also some attention.

A museum should give a perfect view of the history of art

in every civilized nation. It should be a collection of all those monuments on which the artistical instinct of bygone centuries has exerted itself. It should contain all the important documents of the plastic power of mankind. In raising such national institutions, the first point of view should be, not the rarity of the monuments, but the completeness of the series; it should be provided that no monuments should be omitted which might characterize the various epochs of art among different nations; and when we cannot attain this object by marble and brass, we should make up the deficiency by casts. A walk through the halls of such a museum would then offer to us an acquaintance with thirty centuries, each of which would display some work of art as a monument of its civilization, forming a mile-stone on the way of human development, and marking every stage of progress and decline. In this manner it would tend to teach and to warn the present generation. It must be admitted, that but few understand the teaching of these monuments, few listen to the lessons revealed to us by the continuous series of works of art, for the noise of busy life renders the ear incapable of listening to the instructive voice proceeding from ages which are past. The passions which have whirled around those monuments are stilled; the dynasties and nations which raised them have disappeared; the gods to whom they were dedicated are forgotten; but whatever bore the stamp of genius is still the object of veneration; and what was grand or beautiful in centuries past, will continue to be so in ages to come. Precisely similar is the effect produced by great and noble actions, whether in nations or in individuals; however they may be concealed and disregarded by contemporaries, they will be appreciated and extolled by a more just posterity; and it is the feeling of this consideration, which causes us at all times and under all circumstances, to view with interest and sympathy the grand and sublime monuments of former ages.

This influence of works of art is felt by every one who

devotes himself to the study of antiquity; and it is one of the reasons why so many eminent men have loved to be surrounded by antique objects. According to the popular tradition of Rome, every foreigner who once has quenched his thirst at the *Fontana Trevi*, imbibes, with the pure water of the spring, an irresistible longing, which always brings him back to the eternal city: so there dwells a mystical charm in the monuments of antiquity which always attracts us back to them, though they may long have been disregarded in the more busy struggle of our present interests.

The human mind requires not only to live like a child for the enjoyment of the present; it desires at once to act upon the future, and to see into the past. A nation, which is not conscious of its position in the order of the world, remains but a subordinate member of the great human society, and will be overwhelmed sooner or later by races of a more powerful organization. If a civilized people become lifeless and decayed, and if a system of social relations begin to decline, the most certain evidence of their approaching decay is their increasing selfishness, when it cares only for the peace and prosperity of the present moment, closing its eyes to the future and forgetting the admonitions of the past.

The moral order of the world can as ill support lifeless corpses as the physical; if the spirit be gone, the body is resolved into its original elements. Now, the main pillars of our social order are, the doctrines of religion, the principles of jurisprudence, and the universal culture of taste, bequeathed to us by thousands of years, the result of the labours of wise men of all ages and of all nations. The ideas of ages and nations are embodied not only in words, but also in forms; the treasures of Roman and Greek genius are preserved in the monuments as well as in the codices; and, indeed, the leading impression of Egypt, Assyria, and Persia, those countries which witnessed the first development and the history of the youth of mankind, can in no way be ascertained but by the study of

the contemporaneous monuments of their architecture, painting, and sculpture.

In a museum arranged according to the wants and researches of our age, the works of art of all civilized nations should be placed in chronological order. The productions of the untutored imagination of India, struggling against the overwhelming power of sub-tropical nature; the more sober monuments of Buddhism; the fanciful works of Chinese skill; the awe-inspiring sculptures of hierarchical Egypt; the elaborate relievos of Persia and Assyria; those most beautiful productions of human genius, the master-pieces of youthful Greece; the remains of the skilful manufacturing Etruria, and the monuments of imperial Rome; all these monuments, chronologically arranged, would give us a faithful picture of the development of the artistic imagination of mankind. It would be an incarnation of the Spirit of History.

Such a collection would be the most convincing proof of the affinity of all civilized peoples, of the unity of mankind. We should see that the first beginning of art is the same with all nations; and though, from the peculiar circumstances of each, its development was carried out in different ways and under different forms towards perfection, yet we should be able to detect a close affinity and connexion between the masterpieces of every national art, clearly showing that the feeling of the beautiful is the same in all ages and in all countries, and that the imitative arts of all nations, so soon as they break the thraldom of conventionality, which protected them in their infancy, but hindered their further development, are the most noble offspring of human genius, whether in Japan or Athens, whether on the Nile or the Arno, on the Euphrates or the Tiber.

FRANCIS PULSZKY.

II.

ON THE MARBLE STATUE OF AN ATHLETE, AND ON A BRONZE HORSE DISCOVERED IN THE TRASTEVERE: AND ON THE FRESCOES OF AN ANCIENT HOUSE IN THE VIA GRAZIOSA, AT ROME.*

OUR readers are doubtless aware that Mr. Benjamin Gibson, the writer of this and of a former article, is, alas! no more. We feel that it is due to the deceased to publish, without delay, this last production of his pen.

Revolutions are, in general, inimical to the progress of art; the late revolution in Rome, however, was an exception. So soon as the triumvirate was established, excavations were ordered to be made in various sites for the purposes of antiquarian research; and simultaneously with these, improvements were carried on in different quarters of the town, by enlarging the piazzas and removing obstructions. Among the places selected for excavation were the Forum Romanum and the Forum of Trajan, at both of which the excavations have been subsequently continued by the papal government. The former discovery we have referred to originated in the accidental digging of a sewer. The latter was very remarkable. On pulling down a house in the Via Graziosa, near Sta. Maria Maggiore, in order to reconstruct it, the workmen found it to be built upon the lower portion of a house of the time of the Roman

* Being a letter, by the late Mr. Benjamin Gibson, dated 12th December 1849, directed to C. Roach Smith, Esq., and forwarded to the British Archæological Association.

empire, which existed in such perfect preservation, that not only very considerable traces of ten important paintings were brought to light, some of which were uninjured, but a row of semicircular-headed windows on the floor above, together with a portion of wall supporting a beautiful composite base of good period, of about twenty inches diameter, on the level of the *second floor* of the ancient house, and at a considerable height above the present level of the street, were also discovered.

The frescoes are ten in number, and measure 4ft. 11⅓in. by 4ft. 2⅓in. respectively. They are separated from each other by red pilasters, the colours of which are as perfect as when first executed. The paintings display great power; the drawing is skilful, and the grouping good, but the execution is sketchy; in short, they are decorative paintings, and intended to have been seen from a moderate distance. The figures, though the most important part of the painting, have been considered as subordinate by the artist, who has exercised his greatest care and skill in the representation of the landscape; and it is therefore probable, that in the analogous paintings by Polygnotus in the Lesche at Delphi, the landscapes occupied a much more important feature in the composition than has hitherto been supposed. A circumstance of great interest connected with these frescoes, is, that each figure has its name inscribed over it in Greek characters. From the names being scratched on the stucco instead of painted, it is possible that they were so engraved by some classical Roman, who wished to show his acquaintance with the Homeric poem.

Ed.

I. ON A BRONZE HORSE DISCOVERED IN THE TRASTEVERE.

During the time of the Roman republic, an excavation was commenced in that portion of the city called Trastevere, which was carried on despite the tumult of the siege, till the workmen were at length driven away by the cannon-balls and shells,

but not until several interesting objects were brought to light, among which was a bronze horse of the size of nature. It was found perfect, with the exception of a hole in the back, and that one of the fore legs was much bent.

It is a fine work of art, and it is supposed by some that it formed part of the decoration of an arch, which is said to have existed on this spot, but there are some indications which would lead us rather to suppose that it formed part of an equestrian statue. The hole in its back corresponds perfectly with the position a rider would have occupied. The finished execution of the detail also is so different to that of the horses at Venice, that there is every reason to believe that it was intended to have been placed near to the eye, and not in a situation where such detail would be unappreciable.* The head is remarkably fine, and the mane is cut in the peculiar Greek manner. It is now placed in the Museum of the Capitol.

II. STATUE OF AN ATHLETE, IN THE TRASTEVERE, AT ROME.

The excavation commenced some time ago in the Vicolo delle Palme in Trastevere, has been continued, within the last few days, by direction of his Excellency Camillus Jacobini, Minister of Commerce and the Fine Arts. In the middle of this street, very near the place where the bronze horse was lately discovered, a naked statue has been disinterred, wrought in the marble of Mount Hymettus, and of semi-

* The Cav. Canina suggests that it may have formed one of the equestrian statues, by Lysippus, which Alexander caused to be executed of those of his captains who perished at the Granicus, and which were transported to Rome by Q. Metellus, and placed in front of the two temples afterwards enclosed by the Portico of Octavia; a situation which, he says, corresponds very nearly with the spot where this horse was found.—*Bull. dell. Inst. di Corr. Archeol.* 1849, p. 162.

colossal size. It is considered by most connoisseurs and judges to be a work of such beauty and grace, as to be worthy of being placed beside the chief works of Grecian art. Signor Tinerani, the sculptor to whom was entrusted the rejoining the broken fragments, which, fortunately, were all perfect, found that it represented an athlete in the act of scraping his arm with the strigil. The Cavaliere Canina, who directed the excavation, esteems it to be the work of Polycletus the Sycionian, or of Lysippus, both of whom sculptured similar subjects, as related by Pliny in the thirty-fourth book of his *Natural History;* or it may be a copy of one by the latter-named artist; for Pliny seems not to have extended his catalogue to works in marble. This statue, then, possesses the interest of being one of the few mentioned by Pliny. Such figures of athletes or youths holding a strigil, are frequently seen painted on vases; but a statue of a youth so represented, scraping his skin with a strigil, has never been found before. The athlete is erect, and uses the strigil with his left hand, scraping his right arm, which is slightly elevated; the head is ideal, and is rather small; the neck is somewhat thick; the shoulders express vigour and force; and the legs are a little longer than they would be in nature. Here we may observe, that the sculptor, having to represent a wrestler, and one accustomed to the course, has expressed force by the breadth of the shoulders, by the short neck and the small head, as in the statue of Hercules; and he has endeavoured to give an idea of nimbleness and speed in the course, by the lower limbs, which are long and nervous. From the smallness of the head, the elegant disposition of the hair, and the slender proportions of the body, so as to make him appear of an agreeable height, we perceive another confirmation of the conjecture that this statue may be that same one by Lysippus which, as Pliny tells us, was so much admired by Tiberius, that he removed it from the Baths of Agrippa to his own chamber, but which he subsequently replaced, at the earnest and reiterated requests of the people:

and this opinion will not be considered extravagant, when we consider the marvellous workmanship of this fine and perfect figure, so well pourtraying the exercises of the palæstra and the stadium, at the same time that it exhibits that light and elegant proportion invented by Lysippus. We may therefore conclude that, of the many works which issued from his hands, this is the first which has come down to us of that great sculptor, who used to say that he represented men, not as they are, but as they *ought to be*.* The exact meaning, however, of this saying of Lysippus has been subject to much conjecture. M. Lenormant is of opinion that the passage should run—"but as they *seem to be*".

"Ab illis factos quales essent homines, a se quales viderentur esse."

M. Ernest Vinet contends for the former rendering.†

The Cavaliere Canina believes the statue to be by Lysippus, rather than by Polycletus: but it is remarkable that Pliny describes a statue by this sculptor, who was also of Sicyon, and anterior to Lysippus, which represented an athlete scraping himself with a strigil with one hand, while with the other he invites his companions to a game with dice. (Plin. *H. N.* xxxiv, 19.) The statue, he considers, corresponds in every respect with this description, and seems admirably to express the double action attempted by Lysippus. The two forefingers, which may have held the dice, are wanting; but from the rivet holes, it is evident that they must have been extended precisely in the action here described. In accordance with this opinion, the sculptor Tenerani, of Rome, has restored the fingers with a dice.

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* This athlete is now in the Vatican, placed by the side of one of the most famous statues in the museum,—the Mercury, formerly known as the Antinous; the statue from which Nicholas Poussin took the proportions of the human figure.

† See this subject discussed in the *Revue Archéologique*, Dec. 1850; Janv. et Fev. 1851. *Ed.*

III. FRESCOES IN THE VIA GRAZIOSA, REPRESENTING THE ADVENTURES OF ULYSSES.

Considering the ravages inflicted on works of art, whether of marble or of bronze, by wars, barbarism, cupidity, and other causes, not to say by the mere lapse of time, it is not to be wondered at that so few paintings of the ancients, which in themselves are fragile and perishable, have been preserved to our age: for, with the exception of the Aldobrandini Marriage, the frescoes of the Baths of Titus, and of the Columbaria on the Via Appia, and a few other fragments, there has not existed hitherto in Rome any notable specimens of this art. But the discovery now made on the Esquiline Hill, of seven pictures, painted in colours, with figures about one palm in height, (nine inches English), have furnished not only new monuments of this rare description, but similar ones are not to be met with, except among the paintings of Herculaneum and Pompeii.

At the beginning of the year, while some workmen were engaged in pulling down a house in the Via Graziosa, and belonging to the commune of Rome, for the purposes of rebuilding, they came upon a wall of reticulated work, similar to those used by the Romans in the time of Pompey the Great, or in the later period of the republic; the wall, which was covered with frescoes, extended from the Casa del Comune di Roma to the house of Signor Filippo Bennicelli. The house had evidently been one of the ancient habitations of the Esquiline hill, and it must have been of some magnificence, and adorned with colonnades, as appears by a marble base still remaining in its position.

The usual notice being given to the Minister of Fine Arts, the whole length of the wall was soon freed from the superincumbent soil, and the paintings on the plaster were found to be composed of several compartments, of the height of six palms each. They were surmounted by a frieze, with a band of light-coloured arabesques on a dark ground. Each picture

was divided by a red pilaster, about one palm in breadth, ornamented with arabesques of a slightly different tint, and surmounted by a yellow capital. The first and second pictures were almost completely destroyed, but the third and fourth are well preserved, and exhibit to us the voyages of Ulysses, as described by Homer in the Odyssey.

The names of the persons represented are written over them, as we are told they were on the rare picture of Alexander the Athenian, and thus a conclusion as to the epoch of their execution may be arrived at, particularly from the forms of the letters ΥCΘΦ, which will carry us back to the reign of Augustus and the commencement of the Roman empire.

The third picture pourtrays the events narrated in the 10th book of the Odyssey. Here are represented the high rocks of the land of the Læstrygonians, which occupy the left-hand side of the picture, behind which are seen the sea, and the port in which are moored the Grecian vessels, the sails of which are furled in fancied security. In the upper part of the picture, we behold the winds released from the bags in which they had been confined by Æolus, and by the fury of which the Grecian fleet had been driven to these adverse regions. In front, and beneath the rocks, is a path which leads to the city, where the herald and the two companions of Ulysses meet the daughter of Antiphates, with an urn in her right hand, descending to the fountain Artacia to draw water. The fountain is personified by a figure extended on the ground, with one arm leaning on a large amphora, in accordance with the usual type; the figure which stands before and is interrogating the girl, has written over his head the name ANTIAOXOC; and the other two, who are standing in an attitude of surprise and wonder at her gigantic form, have the names ANXIAAOC, EYPYBATHC. Eurybates, according to the Greek scholiast and Pausanius, was the name of the herald of Ulysses. The Greeks are dressed in a white tunic, covered with a chlamys, and with a cap on the head; Eurybates holds two spears in his hand. On

the spectator's right are some sheep, and a little farther up the mountain, are cattle running away. There are various opinions concerning the country of the Læstrygonians, some placing them in Sicily, others in Campania near ancient Formia; and this seems to coincide with Homer and Ovid, as also with Cicero, who, in his letter to Atticus from his villa at Formia, calls it Læstrygonia. Poinsenet de Sivry, in a note to the 3rd book of Pliny, *N. H.*, conjectures that these ancient people of Italy passed over to Sicily.

The fourth picture represents, on the left-hand side, the mountainous abode of these people, their proximity to the sea, their pastoral, ferocious, and savage life, in accordance with the anthropophagous character given of them by Homer. Beneath the city is a group of shepherds, sitting and attending their flocks on the green meadow which surrounds the mountain, near whom are some rustic dwellings, over which is the epigraph NOMAI; and on the other side stands their king, whose name ANTIΦATHC is written over, in the act of exciting his fierce giants to destroy the ships, together with those Greeks who had landed on their inhospitable shores. The Læstrygonians are hastening at his cry; some seize branches of trees, some massive stones, and many wade into the sea to give chase to the Greeks, who are seen on the right hand of the picture. The energy of one who is trying to pull a branch from a tree, and of another throwing a large mass of rock, are particularly admired. The composition possesses much grace and vivacity, and considerable merit in the foreshortening is exhibited in the figures of the men and animals. Owing to the humidity of the situation where these two pictures were discovered, they have been detached from the wall and transferred to canvas, and are now safely placed in the Capitol.

The fifth and remaining paintings are under the house of Signor Bennicelli, who having obtained permission of the minister of fine arts and commerce, undertook to excavate them in the month of October last. The first of these represents the

port, with the ships of the Greeks, at the instant they are assaulted by the barbarians, who, with a marvellous force, launch forth enormous stones to break the triremes. Some of the vessels are sinking; some of the Greeks are swimming in the water, while others endeavour to protect themselves by holding their shields above their heads. The ship of Ulysses, as he himself relates to Alcinous in the Odyssey, is separated from the rest. His companions appear to be stretching out their oars with all their might, to escape from the destruction of the other vessels, which, according to Hyginus, were eleven in number.

The sixth picture represents the galley of Ulysses, with sails and oars, sailing in the distance; over which is written ΟΔΥCCΕΥC, showing it to be the same vessel which has escaped from danger. In front, between the rocks, are seen the remains of the destroyed Greeks: a Læstrygonian has thrown down the last Greek, and is dashing a large stone on him. At some distance on the sea is seen an island, on which appears a group of females, and the epigraph placed near which seems to indicate the name ΑΙΑΙΗ, Ææea, the island of Circe, near which the ship of Ulysses is about to land.

In the seventh picture we see, on the left hand, the rich palace of the enchantress; in front of which is what appears to be a terminal statue of Hermes, a circumstance which illustrates the passages in Thucydides and Diodorus relative to the custom of decorating palaces. The objects represented are in exact conformity with the description of Homer. The entrance to the palace being open, the prince of Ithaca stands before the threshold to make his demands of the enchantress, who advances towards him to receive him courteously: behind the palace is a maid attentively watching his arrival. In another part is the interior of the palace, where we behold Circe, overcome by the wrath of Ulysses, prostrating herself before him in tears, to calm his anger; the prince of Ithaca stands erect, distinguished by his petasus-shaped cap and a white chlamys. Circe's

head is ornamented with a kind of turban, surmounted by a crown; her dress is long and rich. Above their heads are the epigraphs ΟΔΥCCEYC and ΚΙΡΚΗ. On one side is a table, with vessels prepared for the fatal feast, near which is a female attendant.

The next picture is entirely destroyed: but that which follows is especially interesting. The story delineated is described in the eleventh book of the *Odyssey*, and in several parts of the picture there is a striking resemblance to the picture painted by Polygnotus at Delphi, and described by Pausanias. A dense mist involves both land and rocks, thereby indicating it to be the abode of the deceased. We perceive in the foreground, amid black rocks, the fatal river, and on the distant sea may be descried the Grecian ships. Ulysses being about to consult the shade of the prophet Tiresias, Perimedes and Eurylochus lead the victim, which, as directed by Circe, is a black ram, to sacrifice; then Ulysses, having the trench already dug, the blood spread and the libation performed, and everything which had been suggested by the enchantress completed, so as to render the shades propitious to him, is pourtrayed with his sword drawn, leaning over the trench, his knee slightly bent, and one foot poised on a stone. The scene is indicated in a somewhat similar manner on a bas-relief in the villa Albani, and affords a good elucidation of Pausanias' description of the painting by Polygnotus. Opposite to Ulysses, on the edge of the trench, is Tiresias, with his name inscribed, ΤΙΡΕCΙΑC. He is represented as blind and old, leaning on a sceptre of a dark colour, as described by Apollodorus. He seems to be ordering Ulysses to sheath his sword, that he may drink the blood, and then predict to him his future fate. The scene is similar to that of the Νέκυια engraved on the bronze patera in the *Museo Gregoriano*. Other shades come in crowds from the woods, and gather round the trench. Among the multitude of female shades are two, ΦΑΙΔΡΑ and ΑΡΙΑΔΝΗ, who are also enumerated by Homer amongst those who appeared

to Ulysses. There is also another name, which seems that of ΑΗΔΑ, but the picture being injured the word is uncertain. On one of the most elevated ridges sits, in a very doleful posture, the shade of ΕΛΠΗΝΩΡ; he seems to be lamenting his death, and that he still lies unburied. To describe all the figures, with their names, etc., would make this notice too long. One other figure, however, may be mentioned, who is naked and separated from the rest, and whose bulk exceeds the ordinary stature. There can be no difficulty in determining this figure, when we reflect that Ajax kept himself aloof, still retaining his hatred, on account of his defeat by Ulysses in their conflict for the armour of Achilles.

The last part of the picture seems to represent the punishment of the condemned shades: the figure which runs on the hill, with a snare in his hand, would appear to be Orion; another, a little lower, who in his attempt to reach the summit has fallen down with fatigue upon a large stone, is Sisyphus, as is indeed indicated by his name—CICYΦOC. The giant Tityus lies agonized with pain on the declivity of the hill, with a vulture gnawing his entrails. Under the hill are the Danaides, endeavouring in vain to fill a broken dolium with water.

I have thus endeavoured to give a slight description of these paintings, which, from the beauty of their colouring, the variety of their composition, their illustrative character of Homeric incident, and from their exhibiting specimens of Augustan art, no less than from the rarity of such paintings, must be considered as amongst the most interesting and valuable discoveries in recent times.

BENJAMIN GIBSON.

Rome, 14th November, 1849.

PLAN

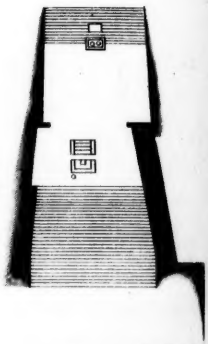
OF

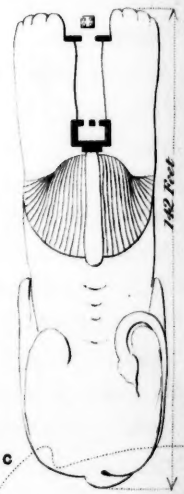
DISCOVERIES BY CAPTN CAVIGLIA,

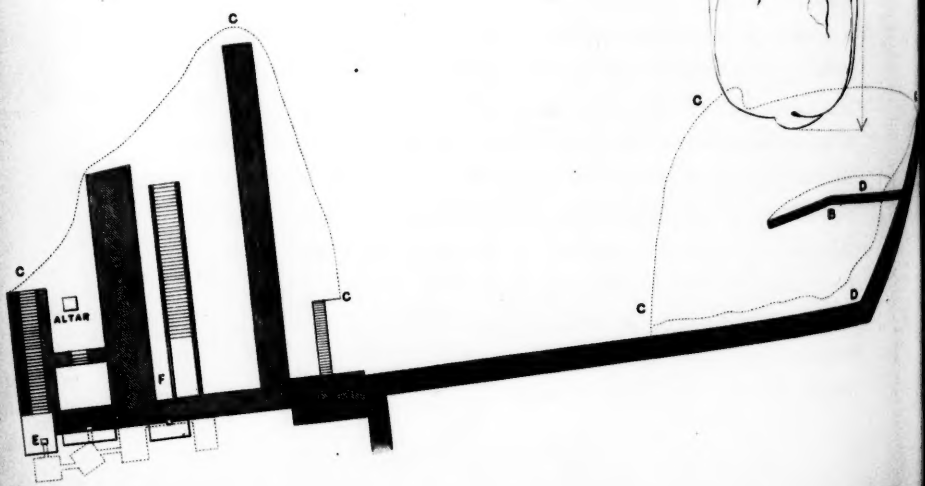
BEHIND AND IN THE NEIGHOURHOOD OF

THE GREAT SPHINX.

A *Wall of loose stone.*
B B *Walls of unburnt brick.*
C C *Line of Excavation by Capt. Caviglia.*
D D *Bank on which wall is built.*
E E *Wells or Shafts descending from three upper chambers to five lower chambers.*
F *Entrance to a small room, the facade of which is covered with hieroglyphics.*







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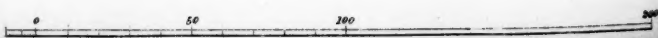

III.

ON EXCAVATIONS BY CAPT. CAVIGLIA,

IN 1816, BEHIND, AND IN THE NEIGHBOURHOOD OF,

THE GREAT SPHINX.

IN the autumn of last year, when looking over a portfolio of unpublished papers in the Egyptian room of the Santa Caterina Museum at Florence, Mr. Cottrell discovered the accompanying plan of an excavation made by Capt. Caviglia immediately around the Sphinx, probably in 1816; but there is no date or memorandum attached to it. He was assisted in this operation by Dr. Ricci, by whom the original of this plan was made. It came into the possession of the Tuscan government, with that gentleman's other papers on Egyptian subjects, after his decease, and has been buried ever since, with many other valuable documents, in that little-visited and much undervalued museum. Thanks to Professor Migliarini's friendship, Mr. Cottrell was enabled to make the accurate copy now published. Carefully as the original was executed in every other respect, it is singular that Ricci should not have copied the hieroglyphics with which the façade of one of the rooms is covered. These, however, are probably still in the same condition in which he found them, as no other Egyptologue seems to be aware of their existence, and they have long since been hidden from view (perhaps protected) by the sand of the desert. The whole, however, might be reopened with little trouble and expence; and it is to be hoped that somebody may be found sufficiently interested in Egyptian science to undertake such a labour, by which, perhaps, the enigma of so many thousand years may at length be solved.

As, however, it is not my intention in the present notice to retrace minutely the history of this work of ancient Egypt through the Greek and Latin writers, I shall chiefly consider it in relation to the older hieratic sources of the hieroglyphic legends.

Throughout the Egyptian religion the deity was represented either as purely human, with indications of his nature by the addition of appropriate attire and emblems, or by the union of a human and animal type. In this last case the head was generally animal, the form human; but though this is the rule, there are some exceptions to it. Animals and birds with human or animal heads, and even limbs, or tablets with heads affixed, which aided to complete the Pantheon, are occasionally met with. As a terminology the word Sphinx has been applied to such figures when the body is leonine; andro-sphinx meaning a Sphinx with a human head; criosphinx to those with rams' heads; and hieracosphinxes to such as were hawk-headed. When complete, wings were added to their forms, an idea which appears now to be of Aramaic rather than of Egyptian origin. Throughout the monuments the androsphinx seems to personify the monarch; the criosphinx Chnumis or Ammon; and the hieracosphinx Mentu or Mars. For the ram's head represented the soul of the universe, symbolized by Ammon; the hawk's, the solar God Mentu; the human, the king. The connexion of the lion with the solar myths is proved by the two lions,* the gods *Reh* or *Leh*, which supported the disk of the sun upon the horizon, or under the throne of the god Horus,† or even as the individual personification of the sun itself,‡ while in Nubia the Sun god is represented with a lion's head.§ Hence

* For the two lions supporting the Horizon, cf. Lepsius Todtenbuch, pl. vii-viii; cf. c. 17, 9, 25.

† Birch, Gallery, pl. 19, fig. 63.

‡ A lion as the sun is found. Champollion, *Mon.*, tom. i, li. 3.

§ Cailliaud, *Voy. à Meroe*, pl. xvii, xviii; Champollion, *ibid.*, lxxiii, 5; Birch, *Gallery*, p. 29.

arises the uncertainty why the lion was connected with solar ideas. Following Egyptian indications, indeed, it would appear that the similarity of its name *mau* with *mau*, light, or that of *reh* with *ruha*, "evening"* may be the inherent cause. Physical reasons were probably added at a later period, when philosophical ideas supervened on the originally simple and hieratical notions. The meaning of the Sphinx in the hieroglyphic legends indeed was apparently *neb*, "lord", or *akar*,† "victory",‡ which seems to render it probable that this monster was employed in a trophaic sense. At all periods the monarch of the country was represented by this animal, sometimes in a quiescent or couchant attitude, wearing upon his head a disk and tall plumes, the *chepersh* or helmet, or even the *tesher*, the red cap, or lower crown; while at others the king thus personified tramples upon fallen negroes or Asiatics. In this case the garment or tunic, the *shent*, is suspended from the neck in front, or a rich collar, the *usch*, is placed round the neck. The connexion of the sphinx with the leonine nature of the king (for the monarchs of Egypt were compared to lions and bulls), probably suggested the idea, and these modes of dressing the monster are important for considering the architectural details in front of this gigantic work, as they are not all explained by the beard, which undoubtedly formed part of them. On the forehead was the usual uræus.

Although this colossal work has no inscription attached to it§ explanatory of its object, or even of the name of the monarch

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* Puerile as these reasons may appear, they are those of the genius of the language itself.

† So it occurs in the name of Necht, NEB-F (Nectanebo), a name meaning "the power of his lord". (Rosellini, *Mon. Stor.* tom. ii; pl. xiv, 156, h. c.; cf. Rosellini, M. R. cliv.)

‡ With the eagle as an initial, (Champollion, *Gr. Eg.* p. 463,) and not that of *akar*, with the reed, which is the Coptic *goore*, "acute, sharp, clever".

§ First in the *Quarterly Review*, vol. xix, p. 412; then in Col. How. Vyse, *Pyramids*. (*Appendix to Operations carried on at the Pyramids of Gizeh*; roy. 8vo., 1842, p. 107.)

by whom it was made, yet some information is conveyed by the structure in front of the paws, which was uncovered with great labour by M. Caviglia in 1816. An account of his excavations was drawn up by Mr. Salt, and these are illustrated more fully than has hitherto been done, by the accompanying sketch of Dr. Ricci's, which completes the plans and drawings published by Colonel Howard Vyse from Mr. Salt's papers. Some clue, indeed, might have been afforded by the figure of the monarch kneeling and offering, which is sculptured at the side of the beard, but the royal name is unfortunately wanting, and nothing certain can be predicated from the attire and features of the king. There was, however, found immediately in front of the breast, placed upon a platform of masonry, a small naos or chapel, formed of three hieroglyphical tablets,* one of granite, 14ft. high, and 17ft. wide, and 2ft. thick, placed against the breast; another, of which the material is not mentioned, is placed against the right leg; and a third against the left leg, said to have been removed to the British Museum. The fourth side of this naos was formed by two walls, on each of which was a couchant lion. In the centre was a door.

The oldest of these tablets was the first. The upper part is divided into two scenes, in each of which Thothmes IV adores the Sphinx seated upon a very tall pedestal or pylon, on three steps or bases, with a gate ornamented like the doorways of the oldest style of the pyramids. The Sphinx—here called Har-em Acha,† "the sun in the horizon", or solar hill—says, in reply to the adoration, that he gives to the king power, and health, and to be crowned on the throne of Seb, or Saturn, and in the splendour of Tum, or Heron. Although the inscription on this tablet has been twice published, yet from its being

* A plan of their position is given in the *Quarterly*, vol. xix, p. 416; Young, *Hieroglyphics*, pl. 80; Vyse, pl. B.

† Wilkinson (Sir G.), *Modern Egypt*, t. i, p. 353. M. Lepsius, Einleitung, s. 294. The proof of this will be found in the variation of the usual title of the god *Hut*, "emanating from the Horizon". (Champollion, *Mon.*, cxcv.)

ill copied, and taken from a granite tablet, the text is in so bad a condition that it is scarcely legible. It is dated on the 19th of the month Athyr, of the first year of the king's reign.* As mention is repeatedly made of the king being crowned, it would seem to have been set up on the occasion of the coronation; yet the condition of the text, and the mutilation of the lower part of the monument are such, that it is almost impossible to know what was intended. In one passage, indeed, the Sphinx replies to the king: "That great god spoke to him (the king)", the text says, "with his (the sun's) own mouth like the words of a father to a son." He indentifies himself with the sun, as "I am thy father Horus in the horizon, I give thee my dominions . . . dwelling among the living." Here it is evident that the Sphinx was identified with the sun in its strictest sense. But in two passages of this inscription, the king is called the prince, as in line 8; when speaking of the offerings made, it says, "when came the prince Thothmes"; and again, in line 12. In the next line is part of a name of a monarch, apparently Ra-shaf; but in what connexion or meaning it is impossible to determine. The other tablet on the left paw represented an adoration by Rameses II to the Sphinx, who is called, as before, the Har-em Ach, or Ἀρμαχις. The monarch offers incense and water; and the god gives him in return a prosperous life. The third tablet is said to have been sent to the British Museum, but it never having been copied, it is impossible to decide which it is. It may be a rectangular slab, dated in the first year of Rameses II. The date of the first year is again remarkable, and tends to show that this statue was consulted or worshipped by the monarch at the time of the coronation. Many, indeed, of the responses of the Egyptian gods appear of an oracular nature, and it is possible that the Sphinx was consulted as an oracle. From this period to that of the Romans, no constructions are known, from which it would seem

* Young, *Hier.* pl. 80; Vyse, Col. H., l. c.

that they reconstructed the whole edifice, and probably placed the tablets against the paws and breast. The small monument, indeed, in front of the Sphinx, has been supposed to be an hypæthral temple, the three walls of which were formed by the tablets.* A small lion was found upon the pavement facing the Sphinx; and an altar between the two claws, probably for sacrifices to it in Roman times. To this old temple were subsequently added many other appendices. Before it was a paved esplanade, forming a kind of dromos, leading to a staircase of thirty steps, between two side walls, which were repaired in the 15th of Pachons, in the sixth year of the reign of M. Aurelius and Lucius Verus, 10th May, A.D. 166, during the prefecture of Fl. Titianus, L. Ophellianus, being Epistrategos, and Theon Strategos, of the Busirite Nome.† This staircase was followed by a second dromos, which was also repaired in the Roman period, placed in the axis of the staircase; then a staircase of twelve steps, and another in the same direction as the first. On the face of this was found a Greek inscription, dated in the eighth year of the joint reigns of Severus, his wife, and two sons, 29 Aug. A.D. 199-200, recording the repair of the pavement. An honorary inscription‡ to Tib. Claud. Balbillus, who was prefect in the second year of Nero, was found inserted in the wall on the right between the two staircases.§ It is in this inscription that the Sphinx is called Harmachis (ΑΡΜΑΧΙΣ).‖ Several votive inscriptions were discovered in the walls and about the constructions, all in Greek, and of the Roman period. One bore the name of Nechphorites, or Nechphoreus, a foot, a branch, and a serpent; others bore the names of Heraclatus, Arius, Hermius, Harpocration, M. Aurelius Apollonius of Alexandria, Colluthion, and of

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* Letronne, *Inscr. Gr.*, ii, 460, 461; i, 261. † *Ibid.*, p. 465.

‡ *Ibid.*, p. 405; Vyse, vol. iii, pl. H, 2.

§ Letronne, p. 446; *Quart. Rev.*, xxix, p. 413; *Egypt. Ant.* ii, p. 377, 378.

‖ *Ibid.*, p. 470.

Lucas—the last probably a Christian.* On the second digit of the left claw of the monster is engraved the celebrated metrical inscription of Arrian,† probably in the age of Severus; another epigram occurs on the side of the road.‡ Neither shew great poetical talent or much knowledge. A third prosaic one also seems to have treated of the Sphinx.§

There can be no doubt of its worship in the time of the Romans. The new edition of Pliny (*Nat. Hist.*, lib. XXXVI, c. xii, 77), which gives the only correct and intelligible reading of the hitherto obscure passage relative to the colossus, shews that it was worshipped:—"Ante has est sphinx vel magis narranda, de quâ siluere, numen adcolentium. Harmain regem putant in ea conditum et volunt invectam videri. Rubrica facies monstri colitur, capitis per frontem ambitus centum duos pedes colligit, longitudo pedum CCXLIII est, altitudo a ventre ad summam aspidem in capite LXI, s."

The name Harmais, which some MSS. read Amasis, resembles sufficiently that of Harmachis, the name upon the stele. This tradition of Pliny's may have been a later invention, which is by no means improbable, as royal personages were occasionally interred in sarcophagi of remarkable shape. Arrian seems to have considered the bearded Sphinx "the chaste follower of Diana", and the keeper of "the excellent Osiris". The second author supposes it to refer to the lion as the king of the beasts, an Æsopian idea. According to the third fragment, which might be a portion of the honorary inscription of the inhabitants of the Busirite Nome, the scribe seems to allude to the Sphinx in connexion with the Nile, and as the symbol of the inundation.

With respect to the results of Capt. Caviglia's excavation,

* *Ibid.*, p. 471, and foll.; Vyse, *Journal*, tom. iii, pl. F.

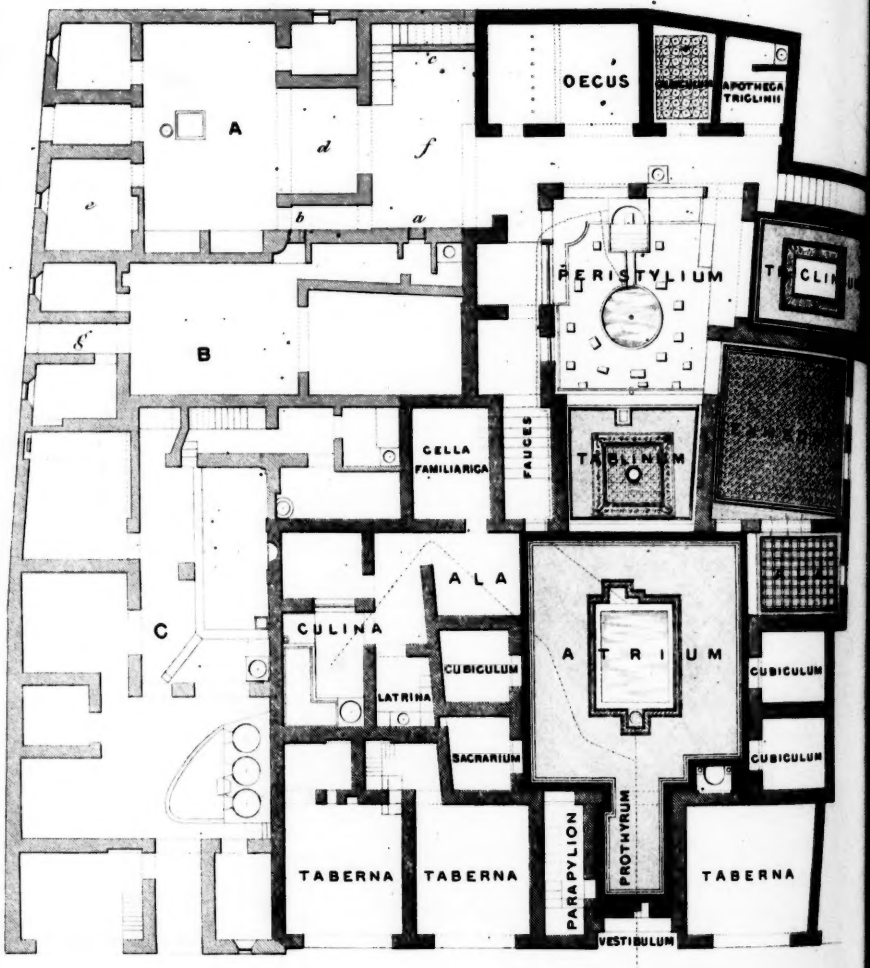
† *Quarterly*, t. xix, p. 412; Vyse, tom. iii, pl. H.; Letronne, p. 480. This inscription was removed by Drovetti, and is now in the Louvre.

‡ Vyse, tom. iii, pl. F. No. 2; Letronne, p. 483, 484.

§ Letronne, p. 476, No. DXXX.

they demonstrate the existence of a peribolos of crude brick, a terrace whence the Sphinx could be seen, and the existence of another road, with a staircase leading to a portico of four columns, two other staircases and façades, and an altar for religious rites. The age and purport of these constructions would probably have been determined by the hieroglyphics on the façade, unfortunately not copied; and the subterranean chambers, which were entered by the wells at A A A, do not appear from the plan necessarily connected with the buildings. Their object, indeed, is unintelligible without the inscriptions which were found in them. The wall *en potence*, as well as the ramp, and even the wall behind, were probably intended to prevent the sand from ever encroaching in very large quantities upon the Sphinx, which, after all, must have been raised upon a platform more or less elevated; and on the two tablets, in which it is depicted, it is thus shewn—couchant, on a base, decorated with architectural details resembling the doors and portcullises of the pyramids, having a doorway under it. If this were the case, the whole was connected with the second pyramid, by means of a dromos placed before the propylon, which was erected probably at the time the fourth dynasty existed, and to which a dromos must subsequently have been added.

S. Birch.



Edward Falkener del.

J.J. Wood sculp.

PLAN OF A HOUSE AT POMPEII.

EXCAVATED UNDER THE SUPERINTENDENCE OF EDWARD FALKENER.

IN 1847.

0 10 20 30 40 70 feet

IV.

REPORT ON A HOUSE AT POMPEII,

EXCAVATED UNDER PERSONAL SUPERINTENDENCE IN 1847.

La casa può a buon dritto contarsi fralle più importanti di essa città, tanto pel numero de' quadretti che decorano le diverse stanze, quanto per le buone sculture di marmo che vi si rinvennero.—*Bull. dell' Inst. di Corr. Archeol.* 1847, p. 129.

THE house which I am about to describe may be considered as amongst the most interesting in Pompeii. It is true that it is not so large, nor so regular, as some others; but it exhibits many important peculiarities; it contains several most extraordinary paintings; its decorative arabesques are of the most elegant character; and, lastly, there is no house in Pompeii which affords such sure data to determine the character, if not the name and occupation, of its owner.

Another circumstance which will, no doubt, cause it to be viewed with peculiar interest, is that it is the only house in which the objects found have been allowed to remain in the situation in which they were discovered. It is, consequently, the only house in which the casual visitor to Pompeii will be able to form something like a correct idea of the original appearance of these dwellings. The house, indeed, is roofless; its upper floor has fallen in; its walls are more or less destroyed; its furniture in chief part gone. The reader who desires to realize to himself all these portions of an ancient house, must pay a visit to Aschaffenburg, and see 'the Roman villa' so splendidly designed and executed by king Louis of Bavaria. But though deficient in these advantages, we have at Pompeii the soft and exquisite Bay of Naples, the richly-clad Vesuvius, the luxuriant vineyards; but, above all,

there is still the same genial clime which rendered it so pleasant a retreat to the wealthy Roman. Let but the fountains resume their play; let but the grateful vine be trailed over the rude pergula, hanging in rich clusters over our heads, and we might even now spend hours in a state of dreamy bliss, beholding the sunny exhalation rising from the parched ground, or the unbroken reflection on the distant sea, while listening to the gentle ripple of the murmuring fountains.

Many a passing visitor of Pompeii returns full of disappointment, complaining of the smallness of the apartments and the unimportant character of the ruins. Many an artist comes back with equal disappointment, inveighing against the corrupt taste of the architecture and the barbarous modes of decoration. With such visitors, a few hours is all that is given to this wonderful city; and the former return with the self-satisfaction of having performed a duty; and the latter, with the regret of having lost a day. Had they taken up their abode in the city, and visited it carefully each succeeding day, the former would have found that, like the pyramids in the desert, which at first offer to the eye the simple form of a triangle, and, even as one advances, scarcely appear to increase in size, but which, on close examination and reflection, fill us with wonder and astonishment,—so they would have found the different buildings grow before them, till what at first appeared to be but a very small room, would be found to be a portion of a very large one; and what appeared to be an open area, would be found to be a spacious saloon: while the latter would soon lose sight of what appeared the obtrusive barbarism of the decadence of taste, and become absorbed in the contemplation of pure Greek art. It is true the city is occasionally visited by a poetic mind, that loves to walk the 'city of the silent dead', unmindful of the objects of sense around him: but, however congenial such meditations may be with those which frequently occupied my own mind as I passed through the city day by day, I must on this occasion be equally unmindful of poetry,

in remembering that the object I have before me is to give a plain and simple *Report* of the house under consideration.

During my residence at Pompeii for six months, from the beginning of September 1846, while occupied in investigating the general principles and details of the Domestic Architecture of the Ancients, the excavations were being directed to the widening of streets, and clearing away the earth abutting against weak walls: but observing how difficult it was to form deductions from ruins which had been stripped of all that was found in them at the time of excavation, and reflecting how important it was to examine the minutest evidences brought to light at every operation of the pick-axe or the shovel—an examination by which alone an insight can be afforded to the existence and nature of the upper floors, the ruins of which would be buried in those of the lower floor—I made an application to his Excellency the Marchese Santangelo, minister of the interior, for permission to have a house excavated during my residence at Pompeii. This application was not only graciously accorded, but permission was given me to select any house I pleased for excavation; for which, and other favours bestowed upon me, both by his Excellency, and by his brother, the Cavaliere Don Michele Santangelo, I now return my most grateful thanks.*

I selected the house on the east side of the street leading from the Fountain of Silenus, in the Street of Fortune, towards the theatres, and about four-and-thirty paces north of the Syphon Pier. The excavations were begun on the 17th of March, and terminated at the end of June; during the whole of which time I attended the excavations several times a day, watching nearly every morsel of stone, stucco, or charcoal that was turned up. From this period, the excavations were carried on in the adjoining portions of the house, marked (A) (B)

* I have also to return thanks to Sigr. Bonucci, the then director of the antiquities, for the kindness and assistance afforded me during the period of my investigations; and to the Cav. Aloe, Secretary of the Museo Borbonico.

and (c,) on plan, till the 6th of September; after which time the works were set aside, owing to the unsettled state of the country.

The house has been left, at my entreaties, *in the same state as when excavated;* and it is, therefore, the only instance in which the investigator of antiquity can view a Roman house embellished with those appendages which cause it to look habitable. Some of these have since been removed, from the danger they incurred by exposure to the air and the wanton injury of the thoughtless visitor; but the marble statues, and other objects which will bear exposure, yet remain.

I shall now confine my attention to the description of this house, avoiding, as much as possible, all general remarks on the architecture of Pompeii.*

EXTERIOR.

The *front of the house* is of brickwork, formed of bricks $1\frac{1}{2}$ inches thick, with $\frac{3}{4}$ inch interstices of mortar. The bricks

* The government of Naples do not allow drawings or measurements to be taken of inedited works, and I felt the greater delicacy in asking permission of the minister to do so, as he had already favoured me on more than one occasion. Accordingly I took no sketch during the whole time of the excavation; but on my return to Naples, two years afterwards, I found the ministry changed, and I then made application to the secretary, Sigr. Rossi, for permission to make a sketch, and to write the following description, which he kindly granted; but he said it was not in his power to allow me to take a plan, or to copy the frescoes. Considering, however, that the Neapolitan Government are but *trustees* of these monuments for the benefit of society, I did not scruple to take a plan with "compasses in my eyes", and occasionally also, when not perceived, with a two-foot rule in my hand; and I can vouch for the plan being as perfect as the circumstances would admit. At the same time it must be admitted that a prohibition of this description is unworthy of a free country, and, it is hoped, will shortly be abolished. But it is probable that the inhibition is to be attributed, not to the government, but to the private interests of the *letterati*, who, unable to attach their names to the various objects so profusely offered to them by these quarries of antiquity, cause them to be locked up till they excite no further interest.

are of various sizes, averaging from 9 to 11 inches in length, and from 3½ to 5 inches in breadth. The walls rise to the height of about 15 feet, and are quite plain, without any pilaster or architectural decoration. The wall on left of the doorway is 6 ft. 4 ins. in width, exclusive of the part belonging to the adjoining shop, and has a relieving arch on level of ground, apparently for protecting a drain running from the interior of the house, and passing under this wall. The pier has three different inscriptions, in red letters on a white ground, which, although nearly obliterated, are doubtless of a like honorary description to those so universally found on the houses of Pompeii. The pier on right of doorway is only 5 ft. 2 ins. in width. On each side of these piers is a shop, the property of the owner of the house. The *doorway* recesses back 2 ft. 6½ ins., and has a stone sill. The aperture of the doorway nearly corresponds with the width of the prothyrum, and measures 7 ft. 7 ins., with a pier on one side, of 15½ ins. The door opens inwards, and by the bolt holes, which are three in number, must have been quadrivalve. The hinges were of bronze, and cylindrical, turning in a socket let into a bronze plate about 7 ins. square. A small portion of the walls of the prothyrum, of a bright blue colour, were exposed previous to commencing the excavations.

Such were the indications which led me to select this house, as being likely to present a fair specimen of the ordinary houses of Pompeii.

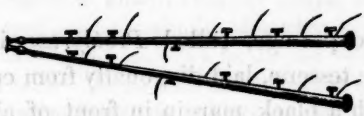
PROTHYRUM.

The entrance passage, called *Prothyrum*, is paved with a mosaic of white tesseræ, laid diagonally from each side towards the centre, with a black margin in front of about 2 ft. 6 ins., and 9 ins. at the sides, with two black lines of 1¾ ins., with intervals of 3½ and 2¼ ins. round the wall. In centre of the pavement adjoining the sill of doorway is a red tile, with a small sink-hole, to allow the water to run off that might

enter the prothyrum, either from the compluvium, or from the front doorway. Adjoining this is a marble drain-cover, about 2 ft. 6 ins., by 1 ft. 6 ins. The pavement is flat for a space of about 4 ft., to enable the doors to open, after which it slopes upwards towards the Atrium, with a rise of about 8 ins.

The walls of the prothyrum are stuccoed over, and have a plinth, the height of the difference of level, which is painted in imitation of grey marble; but where the stucco has peeled off, the ground appears of a blue colour, thereby proving that the dado was at one time differently ornamented. Above this is painted another dado, of about 2 ft. 6 ins., representing circles, lozenges and spandrils, of porphyry, sienite, and black marble. The wall above this consists of three panels on right side, and two on left, of a bright ultramarine colour, divided by pilasters which appear to have been black, but their colour has much changed by the action of fire; in some places being black, and in others purple and red. These pilasters, which are 11 ins. wide, are ornamented with a scroll-work candelabrum, supporting a Cupid.

The central panel on each side has a square painting, of about 2 ft. 3 ins., by 2 ft.; each of which have been transported from some other place, unless, indeed, they are easel productions; and what gives peculiar interest to this house is, that all the principal paintings are of this description. That on the right is perfect, and represents* a female figure, crowned with a chaplet of ivy, and playing on the tibiæ,† two different pipes of this form.



A male figure is behind, clothed in a white mantle partly

* *The bridegroom with Hymenæus.* (Panofka.) *Atys and Sangaris.* (Avellino.)

† For a description of these instruments, see the following Article, by Mr. Davies, p. 90.

covering the head,* and rests both his arms on the shoulders of the player. A youthful daduchus precedes the figures, carrying a torch.

The painting on the left wall has the upper portion destroyed, but the part remaining is sufficient to show that it represented a female holding a torch reversed in each hand, with two female figures before her.† Though we may not be able satisfactorily to explain these and the other paintings of this house, and though the learned do not agree in their interpretation, yet we may be sure that the selection of particular paintings was regulated, as much as possible, by the position in which they were to be placed. Thus these paintings in the prothyrum, exposed constantly to the view of the passer-by, may have been intended to express, perhaps by a double signification, the happiness and good fortune of the owner of the house. Whatever the subjects really indicated, the passing observer might consider them as representing the return home from a banquet, accompanied by flute-players and torch-bearers. In confirmation of this idea, we find on the right hand side of right wall, the figure of Abundance, with a cornucopia on her shoulder; and Fortune on the left side, bearing a cornucopia reversed in her left hand, and holding a globe in her right. The right hand panel on left wall has a Bacchante, with thyrsus and tambourine. All these figures are floating in the air, and not separated from the panel by any border.

Immediately on the left of entrance is a doorway, occupying the space of left panel, and giving access to the staircase to the upper apartments. This doorway may be considered as the *Parapylion*. A double doorway is very common in Pompeii. Sometimes the house was provided with two atria, sometimes with a double doorway, and generally, where the situation

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* Which Avellino considers the Pileus Phrygius.

† *The bridesmaid opposite the bride and bridegroom.* (Panofka.) *Ceres in search of Proserpine, and meeting Hecate.* (Avellino.)

permitted it, with a posticum, or back doorway. In the present instance, there was originally no outlet at the back; and it is probable, therefore, that the females and servants of the house entered and left by this staircase, in order to avoid passing through the atrium.

The panels already described are about eight feet from the ground, and are crowned by a narrow fascia, above which the decoration is destroyed.

At the further extremity of prothyrum are two dwarf pilasters, without bases, and supporting a stucco moulded panel at height of about five feet; the inside of these panels is rough-keyed, for the purpose of securing some painting. The left pilaster has a relief from wall of about four inches; but the right hand pilaster is flush. The angle of wall has a sinking on each face, showing that other pilasters, seven inches square, occupied this position. These were evidently of wood, the pilasters in such situations being frequently of this material, that the arris might be protected from injury.*

ATRIUM.

The pavement of this apartment corresponds with that of Prothyrum,† but having the addition of a handsome guilloche

* The following objects were discovered in the Prothyrum. *Terra-cotta.*—A small vase for ointment, two small cups. *Bronze.*—Small handle of vase, half a hinge, a lock. A *glass* cup. It is clear that these objects must have fallen from the upper floors.

† One might imagine that a pavement of this description, where the principal part consists of a white ground, would, from its simplicity, be very inferior to the handsome Roman mosaic pavements discovered in England; but one has only to see a simple Pompeian pavement, to be convinced that it is as superior in elegance and taste to the Roman pavements of this country, as Greek architecture or sculpture are to Roman. Like the works of those sister-arts, the Greek mosaic pavements of Pompeii are characterized by chasteness of general tone, relieved in the more important parts by a sparkling brilliancy; and one scarcely knows whether to admire more the beauty of the ornament, or the purity of the more simple groundwork.

border round the *impluvium;* from the lines of which it is evident that a *puteal* existed in front, and a *fountain* and *table* at back. The puteal was about 2 ft. 6 ins. in diameter; the fountain, 8 by 18 inches; and the table, 11 ins. by 2 ft. 8 ins.

It will be remarked, that the ornaments of the impluvium have disappeared, neither the table nor the fountain are remaining; even the impluvium is without its pavement. It is probable that this part of the house was excavated by its former owner, after the destruction of the city, and that these and other objects, including the *arx* or money chest, the position of which would be near the ala, were removed. The pavement of the impluvium probably consisted of slabs of precious marble, as in the *Casa del Fauno.* A marble statue, 2 feet 7 inches high, the head, right hand, and right foot of which were missing, might have served as the ornament of the fountain, as it holds a wine-skin on its left thigh, and might have been cast aside on account of its dilapidated condition when found. Evidences were moreover clearly observable of holes having been pierced by the owner of the house through the walls of the first cubiculum on right, the first cubiculum on left, and of the closet under the stairs: the first-mentioned room has two such holes.

On left of entrance is a door giving access to a closet under stairs. In corresponding position, immediately on the right, is a handsome altar or *lararium*, about 4 ft. by 2 ft. 6 ins., composed of a base about 3 feet high, painted to imitate giallo antico, crowned with an elaborate stucco cornice of lotus flowers, resembling the fleurs-de-lis, eagles, and men; above which was the tabernacle shrine, consisting of stucco columns, adorned with figures and animals in relief, arranged in different zones, and on grounds of different colours.* Between these is a shallow sinking, painted red, and of circular form behind, in order to contain the sacrifice; at the back of which is a recess

* Now deposited in the vaults of the museum.

the whole width of altar, and intended for the reception of the Lar or Lares. No statue was found here; and we may therefore reasonably conjecture that the inhabitants bore off their household gods on the destruction of the city, or that they were of wood, or other combustible material, and so consumed. The back wall exhibits vestiges of a decoration, which was no doubt of a suitable description, and probably represented the sacred serpents feeding from an altar.

The atrium has two cubicula and an ala on each side, and a tablinum at the further end. On each side of this last apartment is a door: that on left giving access to a flight of eight steps, leading to the level of garden and the back part of house: that on right being the entrance to an exedra. The cubicula are raised 1⅓ ins. from pavement of atrium; the other apartments about 7 inches.

The walls of atrium consist of a dado about 3 ft. high, painted in imitation of square and circular pannels of various coloured marbles, as porphyry, serpentine, sienite, giallo antico, and black marble: but from the inequality of surface, and from occasional cracks, it appears to have been executed, like that of the prothyrum, at a subsequent period to that of the upper decoration. Above this the decoration—which remains perfect to about the height of nine feet—represents open tabernacle work of great beauty, of red, yellow, and green architecture, painted on an ultramarine ground, which colour naturally takes the predominant tone. These arabesque decorations are so beautiful, both in design and execution, that they may rank among the finest yet discovered in Pompeii.

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* This position of the lararium, which we find so generally selected in Pompeian houses, affords another example of the many customs of antiquity adopted by the Roman church. The picture of the Madonna is invariably seen on entering Roman Catholic houses on the continent. The motive of thinking upon God every time one enters or leaves the house, is no doubt good, and to be imitated, though the act of crossing has too frequently degenerated into mere formality.

I have stated that this house is not so large as many others in Pompeii; yet the dimensions of the ground on which it stands may excite surprise, when compared with the size of most of our London houses. It measures 110 feet from front to back, by about 50 feet in width; and the distribution of one of these houses is such, that the various rooms and portions of the mansion may be said to form one vast saloon, in which a person speaking might be heard throughout its whole extent. The apparent size of the rooms was further increased, by the mode of decoration just described. The panels were filled with landscapes and buildings in perspective, with a profusion of open sky, and with figures in the distance; all painted with such exquisite skill and judgment, that the mind is deceived in spite even of the senses.*

CUBICULA.

The four *cubicula* are ornamented with open tabernacle work, of ordinary execution, three panels in width, and two stories high, painted on a white ground, and resting on a dado of similar design on a yellow ground. All these rooms had segmental vaults in a line transverse to the axis of the house. They have a small horizontal moulding at top, running all round as a cornice or impost moulding, and another moulding or archivolt following the line of vault. The ceilings appear—from portions of that found in the first cubiculum on left—to have assimilated in colour, though not in elaborateness, to that of tablinum. The architraves of all the doors have been of wood: the doors were bi-valve, and opened inwards. The pavements are of stucco, with differently shaped pieces of

* Among the objects found here were the bases of two candelabra, three bronze coins, three door-hinges, three folding-door hinges, ten pieces of cylindrical bone, perforated; a lachrymatory, the upper part of a skull, an ear-pick, part of a cup, an iron hammer, several oxidized nails, an ointment vase, a broken lamp, and the handle of a patera.

marble inserted at equal distances. None of the cubicula have windows: they were lit by transom lights over the doors, in the manner represented so frequently in paintings, an instance of which is seen in the decorations of the tablinum, as exhibited in a perspective view of the interior of this house, preparing for publication.

Inclined shields are represented as an ornament in the second cubiculum on left. They are described in the *Bull. Archæol. Nap.* as existing in all the cubicula, but I recollect them only in the instance I have stated. Suspended ornaments of this description are of frequent occurrence on the walls of Pompeii, but it would take too long to enter into further particulars respecting them.

From the number and variety of objects found in the cubicula, it would appear that though these rooms were appropriated as bed-rooms when required by the arrival of guests, on other occasions they were used as store-rooms or for other domestic purposes.

SACRARIUM.

The *first Cubiculum on left* has in centre of further wall a pornographic painting of a Satyr discovering a sleeping Bacchante, or Hermaphrodite, whose tambourine lies idly by her side. This painting may shock the modesty of the beholder, and be deemed unsuitable to the sanctity of the place, but the ancients appear to have occasionally inculcated virtue by the exhibition of the effects of the contrary vice. It is perhaps with this euphemismic sentiment that we are presented in the adjoining picture with a symbolical representation of the extinction of impure desire, and the innocence and bliss of chaste affection. On the right-hand wall, Venus is seen standing by the side of a stream, in which a Cupid appears drowning the hermal statue of a satyr, while another Cupid is swimming towards her.

On the left hand wall, is Narcissus, with two javelins, regarding in a stream the image which Cupid is revealing to him by his torch. These paintings are sixteen by fourteen inches. This subject might be introduced to signify the folly of self-love. On the right and left of further wall, and on right and left of doorway, are four Cupids standing on consoles, bearing a petasus, caduceus and garland;* a rhyton and thyrsus; a lyre; a club and lion's skin, and a sprig of oak; emblematical of Mercury, Bacchus, Apollo, and Hercules.

The right and left of side walls are occupied by open architectural decorations, representing reed-like columns, like the celebrated examples described by Vitruvius, (vii, 7,) supporting entablatures, over which is placed a statue. These at first sight appear mere capricious decorations, but after investigating the character of the other paintings of this room, it is easy to perceive that the figure on the right of left wall represents Leucophryne, with her two torches; that on the left, the Egyptian Mercury (Anubis), with the head of a dog, and hold-

* *a purse.* (Avell.)

ing the winged cap of Mercury in his left hand, and a wand in his right. On right of right wall, is Isis, with a cestrum and patera; and on left, is apparently Hercules, with a lion's skin thrown over his right arm, and a wand or spear in his left. In front of each of these is a long vase resting on a table, and above is a suspended shield, ornamented with ribands, only one half of the orb of which is visible below the cornice.

It should be remarked, that the panel on right of end wall is recessed back sixteen inches, forming a niche fifteen inches from the ground, and six feet seven inches high in the clear. Lastly, while the dado of the other three rooms is ornamented with canthari, winged lions and horses, sphinxes, swans, masks, and pendant ornaments, the dado of this room is adorned with ox-skulls. In the upper compartment of the further end is Apollo with his lyre, and under him is a small landscape. On right hand wall is a genius carrying a huge brazen shield, emblematical of Hercules; and beneath is a small panel, the painting of which, though well preserved, is undistinguishable from dust and neglect, but which appears to represent a couple of serpents coiled up in front of a cista, the lid of which is partly raised. The corresponding panel on opposite side is fortunately perfect, though the divinity above, and the subjects of the two side paintings, are destroyed. It represents a large serpent feeding from a patera. On right of end wall is a genius, with the lyre of Apollo; and on left, is another, with the shield and spear of Mars. Two others occupied the sides of doorway, but only their lower portions remain. On right of right-hand wall is a figure pouring wine from a patera on a lighted altar; and on left is another, putting incense on a perfume-burner *(acerra)*. These subjects would appear to be selected as indicating the qualities held up for imitation. The devotee was hereby directed to be virtuous as Hercules, learned as Apollo, valiant as Mars, etc.

A consideration of these paintings will evidently show, notwithstanding the amatory and pornographic nature of some of

them, that this room was the *Sacrarium*. I had already perceived, that independently of the lararium, which is found in every Roman house, it was customary among the ancients to set apart one of the rooms of the atrium for the purposes of a sacrarium, or private chapel, whenever the owners had the means of so doing. This room was always near the door; and I had already noticed several instances of this practice on more self-evident authority: but it was not till after I had carefully examined the several pictures, that I perceived that this room had been consecrated to a similar purpose. The niche served for the statue or statues of the divinities. From the circumstance of finding a sacrarium in this house, together with a very richly ornamented and elegant lararium, we may presume that the owner of the house was not only in affluent circumstances, but was, or wished to be considered, what would be now called a religious man. He probably, however, made use of his chapel only on great occasions, and at other times converted it into a mere store-room, perhaps from feelings of greater security. Thus, it was found to contain two large glass bottles, of about ten inches and a foot diameter, surrounded by the matrices of wicker baskets, a portion of which I cast in plaster of Paris; a blue cup; two glass vessels, of the beautiful *ova* form; a glass plate, with a leaf scroll round the rim; a lantern, with talc lights; ten nail-head ornaments of door, and a small steelyard, the weight attached to which represented the head of Mercury.

The *Second Cubiculum on left* has on end wall a painting, 1 foot 8 inches by 1 foot 6 inches, representing Venus fishing; her success is shown by a Victory at her side, holding a branch. The left portion of the picture is destroyed. On right-hand wall is Polyphemus receiving a letter from Galathea, which is presented to him by a Cupid seated on the opposite side of the river. On the left wall are Phryxus and Helle. The former is riding on the ram, and stretches out his hand to his sinking sister, who endeavours in vain to clasp the extended arm. On

right and left of end wall, and on right and left of door, are four heads in circles of 10½ inches diameter, representing four divinities, Venus and Cupid, Mars, and two others.* On right and left of side walls are genii, standing on brackets, each with a spear and shield.

On end wall of upper compartment is a Victory in a biga, holding a crown in her right hand, and a laurel branch in her left. Underneath is a small landscape. On right and left walls are Bacchantes standing on globes, and symbolical of the universal power of the Dionysian deity. On each side of these is a peacock. One Bacchante holds a thyrsus, the other a tambourine: under the one is a spirited sketch of two dogs attacking a wild boar; under the other are a lion and lioness stalking across the desert.

On right and left of end wall, and probably on right and left of doorway—the paintings of which are destroyed—are Psyches on fanciful candelabra: and on right and left of side walls are floating Cupids bearing provisions for the table.

The side jambs of these two cubiculi have fanciful candelabra supporting Cupids, carrying other candelabra on their shoulders. Those of the cubiculi on the other side of atrium are destroyed.†

The *first cubiculum on right* has square paintings, 14 by 13 inches, in centre of each wall, with paintings of winged genii standing on corbels in the middle of each side panel. In that of the further wall, is represented Chiron instructing Achilles

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* Said to be Jupiter and Juno (*Bull. Archeol.* 1847, p. 129).

† Among the objects found here were a candelabrum in one angle of room, and a culinary vessel in another, as well as several glass vessels. In the *Bull. Archeol.* of Naples some fragments of terra-cotta and bones of birds are said to have been found here. It is possible that these rooms might have been distinguished by various names, in the same manner that Lucullus distinguished his Triclinia, and as we now speak of the "Green Room", the "Yellow Room", the "Tapestried Room", the "Painted Chamber", etc. This room, therefore, might be called the "Room of Victory".

on the lyre. On the right hand wall is Endymion, seated, with two spears; his dog, at his side, is looking up, and barking at the moon. On the left wall is Thetis, or one of the Nereids, riding on a sea-horse. The winged genii bear the symbols of Mars, as shields, spears, swords, and helmets. In the upper compartments, a square niche is represented in centre of each wall, containing the figure of an actor, with his pedum and mask. That of the further wall is destroyed. Below these is a line of small panels, containing two masks. The side panels are filled with arabesques.*

The *second cubiculum on right* is adorned with paintings 14 by 12½ inches. That on further wall, represents Cyparissus seated beside the wounded hind: the hind has long horns, like the stag, and a golden collar. That on left hand wall has a figure, apparently female, standing, and a male figure fallen in front.† Both these have suffered much by neglect, since excavation, and are already nearly effaced. That on right wall represents Venus on a dolphin, holding a large fan-like ivy leaf. On right and left of end panel are Fauns floating in the air, one of whom bears a dish of fruit on his head, and holds a hare in his hand; the other has the pedum, and carries a large can-

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* March 23rd and 24th. On these days was finished the excavation of this cubiculum and the closet under stairs, and the following objects were found. *Gold.*—A ring with the ornament of a cockle-shell, and a blue stone. *Bronze.*—A small bottle, nine inches diameter; a cullender with handle, four escutcheons of locks, five door-hinges, four hasps of locks, four cylinder hinges with corresponding plates, a small steelyard with weight and cup, a small vase-handle, a small ornament of furniture, ten nail-heads, five rings, a coin, and a lantern. *Terra Cotta.*—A square money-box, two small pots, a small tazza covered with red varnish, two larger ditto, one of which contained barley calcinized. *Bone.*—A knife-handle, a horn. *Iron.*—A hatchet, two knives, a woodman's bill. *Glass.*—Four small jars, two very small vases, the bowl of a spoon, a drinking-cup; another of *rosso antico*. Three small pieces of *blue colour* for painting.

This room might have been called the "Room of Mars".

† Or sitting on the ground.

tharus on his shoulders. On right and left panels of each side wall are small paintings, 6½ by 13 inches long, of graceful design and execution, representing the power of Love. On right hand side of left wall is a Cupid, with pedum over his shoulder, and leading a goat. On the left side is a Psyche conducting a panther. On right of right hand wall is a Cupid, with pedum in one hand, and a cista in the other, leading a bear up to an altar at the foot of a tree. The remaining panel, on left hand side, exhibits a Psyche offering food to a lion seated on his haunches, before an altar on which stands a priapus. In the upper compartment of end wall is a figure seated, holding a patera in one hand, and something, now indiscernible, in the other; below which is what appears to be a shell-fish. On left hand wall is Mercury, with a long wand.* On opposite wall is a Bacchante, holding a hare in one hand, and a dish of fruit in the other. These three paintings are probably the emblems of power or dignity, health, and abundance.

Below the last two paintings, are small landscapes; and on right and left of all these, are Cupids and Psyches floating in the air, and carrying canthari, garlands, pateræ, baskets, and the pedum. On each door-jamb is a floating Cupid; one holding a lyre, the other a patera and a bunch of grapes. In this room were found a silver case or instrument sheath, 5 inches long, a number of bronze surgical instruments, consisting of two small forceps, six probes, two other instruments, with a slight projection at end, and six boxes, one of which contained several

* A male figure, clothed from the waist downwards, the head adorned with short subtil rays, and covered with two large elephant's tusks. He holds a chlamys in his right and a spear in his left hand, terminating in a three-leaved flower. His left arm leans on a pilaster, and his left foot is raised, in the act of treading upon an elephant's head. (Avellino, in the *Bull. Archeol. Nap.*, in No. 91, p. 17, who subsequently gives a more particular description of this painting, in which he refers to a coin of Nicæa, in Bithynia, published by Fiorelli, and representing Bacchus in female vesture, with one foot placed on an elephant's head, and holding a vase in right hand, and a spear or thyrsus in his left.)

small iron instruments.* There were also found an inkstand, and a candelabrum, 3 feet 4 inches high,† remarkable from being terminated with an Ionic capital, and from having a hook instead of a patera, whereon to place the lamp.

ALÆ.

The left ala has a red plinth, ornamented with arabesques, 2 feet 1 inch high, above which the wall is painted yellow, six feet clear in height; above this the walls are white. The middle compartment of further wall has an actor in his robes; the head is wanting. He is followed by another in a mask, and carrying the pedum. On the left of this is an open architectural composition, with a figure in front. The right side is occupied by the door leading to the kitchen. On the left wall is a spare female figure masked, with two children in front, as if receiving instruction.‡ In the centre of right hand wall is the door of room on left of tablinum. On right and left of these side walls are open architectural compositions with caryatides. The upper compartments exhibit, on end wall, a female holding a patera, with a floating panther on each side; and an oblong tablet on extreme right and left, representing fruit. On left hand wall the subjects are nearly effaced; and on right the stucco is entirely destroyed.

The pavement of this ala is of stucco, with irregular-shaped pieces of marble ranged in nine rows, and having a white marble sill in front, eleven inches wide. In this ala were found two cylinder-and-socket hinges, three valve hinges, two of which were very small, and a bronze patera with a head

* These objects are about to be published by Signori Quaranta and Vulpes. *Arch. Zeit.*, 1847, p. 204. This room might be called the "Room of Venus".

† Also two cylinder hinges; a small φαλλος, apparently an appendage to a fountain; two escutcheons of locks, and a hasp.

‡ This picture may possibly represent Medea and her children.

of Medusa in the centre, surrounded by a silver ring, both detached.

The right ala has a white dado, plain but panelled, 2 ft. 3½ ins. high, above which is another dado, 1 ft. 4 ins., which serves as a podium to the principal compartment. This is yellow, and divided in three panels on each side by slender Ionic columns supporting a small entablature. Above this the arabesques are on a white ground, and finish with a small stucco moulding, as in cubiculi, only a small fragment of which, however, remains. The ceiling was flat, and proportionately higher than those of cubiculi. The plain plinth round this chamber may be considered as indicative of the existence of cabinets for the reception and exhibition of the ancestral images. This destination of the ala may, at least, be clearly shown by other examples.

The end wall represents a poet, crowned and seated, holding a mask in his left hand, and about to take a roll from a circular box of papyri on his right. Before him is an actress, also seated and taking her part; she appears to be listening with great attention, with both hands resting on the seat. On right wall is another painting, 1 ft. 7 ins. by 1 ft. 5 ins., representing the poet, still seated, with his box of papyri (scrinium) at his side, holding a roll in one hand, and stretching out the other, as if in conversation with an actor clothed in a yellow peplus and red tunic and with mask raised on his brow, who is bending towards him, and holding the pedum in his left hand.

On right and left of these paintings are circles, nine inches diameter, with Cupids and Psyches bearing various objects, as a garland, a club, flowers, baskets, the pedum, and a hare. Below each of these paintings are small panels, containing Bacchic emblems, as a cantharus and basket covered with a napkin, a thyrsus, a tambourine, and a goat, on end wall; and a cantharus, napkin, thyrsus, cymbals, tambourine, patera, and a mask, on right hand wall. Both these panels are on a white ground, while the side panels are red, and exhibit sea monsters, painted in a light colour. Above the centre com-

partment of end wall is a window, separated from painting below by an oblong picture, representing a crawfish. Half-length figures appear on either side, as if looking from a balcony. In centre of right hand wall is a floating figure; and on each side half-length figures, under which are small landscapes. These paintings are separated by architectural compositions containing figures, two of whom have boxes of *volumines* at their side, as the choragi below. This ala has a handsome mosaic pavement, of nine squares at front and end, and seven at the sides.

The alæ were constantly open, and never enclosed by folding doors.

The upper portions of these walls bear evidence of the action of heat, as in the walls of prothyrum; the yellow and black colours having changed to a dark red, while the white is wholly unaffected. In this right ala were found some fragments of a small terra-cotta statue, representing a bicipital monkey of a green bronze-coloured patina. A human skeleton was also found, in the mouth of which was still remaining a piece of bread.*

TABLINUM.

This apartment has a pluteus, or podium wall, at back, the opening above which, looking towards the peristylium, affords a view of one of the most singular scenes yet discovered in Pompeii. A number of statues, some of which are of the most grotesque description, are ranged around a circular basin, and, by their number and variety, produce the effect of a dramatic representation. Viewing it from the shade of the tablinum, with the pluteus in front, like a raised stage, the scene resembles that of a Marionette theatre more than anything else which

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* There were also found,—an ornament of furniture, with carbonized wood inside. *Bronze.*—Two hinges for folding-doors; a plate with raised border, ten inches diameter; a fireshovel, a small vase, and a ring.

can be described. The pluteus is 3 ft. 2½ ins. in height, and is covered with a marble slab; the front of which, and the side walls to within 4 ins. of the same height, are painted green, and divided into five panels each, corresponding with the subjects over. The height of the principal décoration is about 7 ft., and consists of a central compartment, separated by columns from the side panels, which are filled with open architectural scenes, as in Atrium, of equal execution, but less striking, being painted on a black ground instead of a bright blue. This black ground has changed its colour, as in walls of the adjoining Exhedra and Prothyrum, some parts being bright red, and others bright yellow. In the central panel of each side wall is a recess, measuring 3 ft. 10 ins. by 4 ft. 9 ins. high, and setting back 2 inches. Each has a couple of chasings worked in the wall behind, as if for receiving clamps to stiffen the picture intended for insertion. They measure 3 ins. by 2 ins., and are disposed horizontally.

Several different suppositions present themselves, from the appearance of these recesses. The paintings may have been of wood or stucco; they may, or not, have been inserted; and they may, or not, have been removed.

If we suppose that the paintings were on stucco, and removed by the ancients, we must regard the two chasings as effected in order to remove them with greater safety. This supposition is disproved by the circumstance that these recesses are cut out of the solid stone-work of the wall, and not from the thickness of the mortar. They are cut out with regularity, and the stucco is not at all damaged at the sides. That the chasings were not formed as a key to a stucco painting is evident, from a much better key being obtainable by a general rough facing. That no paintings on wood remained at the time of destruction is certain, from the fact that not the slightest morsel of charcoal was found at the period of excavation,*

* This is confirmed by the periodical report of the director-general of the

although I searched for it most carefully; and, from the indestructible nature of this material, it is impossible that it could have disappeared. We have no alternative, therefore, but that of acknowledging that the paintings were on wood. That they were inserted is evident, from the nails remaining at each extremity of the chases, and from the margins of both recesses preserving some slight vestiges of a *splay*, a mode of setting which we nowhere see employed in the fresco decorations of Pompeii, and which would not have been executed till after the pictures had been inserted. The wooden tablets would be secured to the wall by a coat of stucco, which, being scraped away preparatory to refixing other pictures, will account for no impression remaining of a wooden surface. We will endeavour to divine a reason for the removal of these pictures, after we have examined the remainder of the house.

The floor of the tablinum is covered with a beautiful mosaic pavement, the ornamental part of which occupies the principal portion, leaving plain margins at sides and back. The centre consists of slabs of marble disposed in squares, as in *Opus Alexandrinum*, round which is a mosaic border of scroll foliage. At back is a plug-hole, about 15 ins. square, with cover of white marble, and having a double line of black mosaic running round, as in the other parts of the tablinum. It was made for clearing the surface-drainage of garden, the water from which would otherwise flow into the tablinum. The front of tablinum has had wooden pilasters, 6 ins. square, at each angle, by side of which is a painted pilaster of a blue colour, seven inches wide, and resting on dado of atrium.

Two terra-cotta figures, 7½ ins. high, were found in the tablinum, the heads, hands, and feet of which were wanting. It is

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excavations. It is true that in report of the 4th of May, we find mention of two paintings on wood; but this merely signified *indications* of painting on wood, for in report of the 10th of April, he expressly states that these paintings were *not executed*.

possible that they might be ancestral portraits. A coin of the emperor Claudius was also discovered.

EXHEDRA.

I call by this name the room opening into right ala, which, from its situation, dimensions, and the character of some of its paintings, has been generally called the triclinium. That the room was not a triclinium is evident from its pavement, which exhibits no peculiarity in its plan, such as we invariably find in these rooms; and, secondly, there is another room of equal size immediately adjoining it at back, the pavement of which unhesitatingly shows it to have been a triclinium. I have called this room, therefore, an exhedra, or saloon, serving at all times for conversation, and occasionally as a triclinium.

It had double doors between it and the ala. One of the bronze hinge plates yet remains on the side of the exhedra; and the three others were discovered loose, and sent to the Museum at Naples.* There are no marks on the pavement, but the doors were doubtless quadrivalve. The small bivalve door from the atrium opened inwards. The room has two small windows in the upper part of the right hand wall; and one large one towards the garden, the sill of which is only 3 feet 5 inches high, and on level of pavement of adjoining garden. This window is 9 feet in height.

The room is of slightly irregular shape; but the mosaic pavement is laid square, having a white border all round, of irregular width.

The walls are ornamented with a yellow plinth, 2 ft. 7½ ins. high, enclosing panels of arabesque foliage on a black ground, divided by compartments of standing figures. The principal decoration is 7 ft. 3 ins. above this, and has three panels on each side, divided by perpendicular slips. The bottom or sill

* See Superintendents' Reports, 18th May.

of windows is about 16 inches above the principal decoration, the intervening space immediately below the windows being decorated with panels of fruit, etc. The other portions of the upper wall, or the whole upper wall with the exception of the windows, is left plain, as if intended to be covered with tapestry.

Each of the three walls has a large picture in the centre, which, like those of prothyrum, are *inserted*. These paintings, by their size, and by the character of their representation, may be reckoned among the most interesting examples of the *megalographia* of Pompeii.

That in the centre of the end wall is 5 ft. by 6 ft. 3 ins., representing Hercules and Omphale. Hercules is clothed in a red and gold peplus, lined with blue. He has exchanged his sandals with Omphale, and wears not only her elaborate white and gold shoes, but her necklace and bracelets. His left hand holds a spear, but it is decorated with ribands; while his right arm leans on the shoulder of a bearded slave*, (an eunuch,) whose head is covered with an oriental drapery of a pale yellow colour, with a blue border. He is clothed in a blue vestment, and has light hair and beard, and gold ear-rings. He carries in his lap what I had supposed to be fruit and flowers, but which the late Cavaliere Avellino, with great ingenuity, identified as almonds and pomegranates. On his right shoulder is a Cupid, playing into his ear through the tibia. Behind him are three attendants, one of whom, whose face is very skilfully fore-

* Professor Panofka considered this figure to be the *Bonus Eventus* of the Lydians. (*Arch. Zeit.*, 1847, p. 109.) Subsequently, he states,—this figure might be Tmolus, the husband of Omphale, were he not already dead; it is therefore more probably the dæmon Agathos, of Sardes. (*Ib.* p. 49*.) Cav. Avellino refutes this opinion, and considers the figure to be Atys. He argues that,—"Il destro piede (di Ate) con scarpa annodata da fettuce, mostrosi colla gamba scoverta per l'indiscretta curiosità di un Erote, che da quel lato elevando la tunica talare, è intento ad indagar cogli occhi le cose ch' ella asconde, e di cui mostra col gesto della destra mano far le meraviglie". (*Bull. Archeol. Nap.*, 1847, p. 11, 12.)

shortened, is playing on the tambourine. Omphale stands before him, invested with the lion's skin; the lion's face covers her head, and the fore-paws are tied round her neck. She is clothed in a bright blue chiton, and a yellow peplus: she holds his club in her left hand, and is looking complacently on her captive. She is followed by three attendants. Three Cupids below are playing with the sword and quiver of Hercules, while another appears to be regarding himself in the reflection of the huge intoxicating *scyphus*.

On the right hand wall appears to be the *Triumph of Bacchus in India*,* measuring 5 ft. 3 ins. by 6 ft. 1 in. An aged figure,† crowned with ivy, and holding a thyrsus, is seated in a car, and supports the infant Bacchus on his knees, who grasps the thyrsus in his tiny fist. The car is drawn by two oxen, guided by a Faun. Two female figures are behind Bacchus in the car, one of whom‡ is receiving a large cantharus from another below. Silenus§ plays the tibiæ before him, and another figure is seen behind. There appear to be one or more Cupids or genii below, but they are nearly effaced.

The picture on the left wall measures 5 ft. 3 in. by 6 ft. This extremely difficult picture has been variously explained.‖ It

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* *The education of Bacchus.* (Panofka.) *A scene in the youth of Bacchus.* (Avellino.)

† *Silenus.* (Panofka, Avellino.)

‡ Of noble mien, and wearing a diadem: perhaps Dione, but more probably Dione or Ceres. (*Arch. Zeit.* 1847, p. 111.) More probably Proserpine, the protecting deity of Sardes. (*Id.* p. 49.)

§ Pan. (*Id.* p. 111.)

‖ The learned Professor Panofka thus described it on his first visit:—"The principal figure represents the youthful and beautiful *Bacchus* erecting a trophy. Behind him is his favourite Ampelus, and in front is a woman, whose head unfortunately is lost, holding in her left hand something like a roll or a pedum, and in her right the mask of the bearded, horned Pan. If what appear to be wings are so, this figure will be a Nike; otherwise, it is the personification of Spain, when Bacchus, after his triumphant passage, left Pan as governor." (*Archeol. Zeit.*, p. 111.) In another account he explains the principal figure as an ivy-crowned *female* carrying a shield towards the trophy, and considers

has been called, and generally supposed to be,—the Triumph of Bacchus. The principal figure, bearing a shield, is crowned with ivy or laurel(?), and clothed in a peculiar vestment, having angular lappets round the waist. In front is a trophy, consisting of cuirass, helmet, shield, etc. A captive warrior lies beneath, sitting on his shield, near whom is a winged Victory. Behind the principal figure is a Faun, carrying the thyrsus; and in the distance is a youth holding a shield, on which a Victory is inscribing something with a stylus.

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these paintings as evidences that M. Lucretius had been employed in Lydia and Spain. (*Ib.*, p. 112.) Subsequently he considered the painting as illustrative of the "power of wine over physical force," (*Ib.*, p. 49); and lastly, he states that "neither Bacchus, nor Silenus, nor Pan, is present; neither Mænads, nor satyrs, nor musical instruments. With the exception of the Faun and the Victory, there is no divinity, or dæmon, or mythic hero. The influence of Bacchic power, therefore, is more easy to suppose than to prove. The subject relates to civil life, showing conquerors and conquered, and having reference to historical events."

He considers the picture as illustrative of a stratagem described by Polyænus (IV, 1): "Argeus was king of the Macedonians, and Galaurus king of the Taulantii. The Taulantii besiege the Macedonians. Argeus having but few troops, directed the Macedonian damsels to descend the mount Eriboia so soon as the enemy's phalanxes should approach. The Taulantii advance; and immediately a great number of damsels descend from the mountain, brandishing thyrsi instead of spears, and having their faces concealed by masks. Galaurus, believing them to be men, became terror-stricken, and gave the signal for retreat. Argeus having thus conquered without a battle, erected a temple to Dionysus Pseudanor (Bacchus, supposed-a-man); and damsels, called hitherto in Macedonia, *clodoni*, henceforward obtained the name of *mimalloni* (men-imitators)." According to this explanation he now considers the principal figure to be a Macedonian damsel, and the man in the distance holding the shield, he takes for the king Argeus. (*Bullet. Inst. Archæol.*, 1847, p. 184.)

This difficult painting had engaged the attention of the Cav. Avellino, who expressed himself as being dissatisfied with the above explanation, and who stated his intention of offering another interpretation: an intention unhappily frustrated by his lamented decease. (*Bull. Archeol. Nap.*, No. 91.) We learn, however, by Gerhard's *Archäolog. Anzeiger*, that it is about to be published by Signori Minervini, Quaranta and Garucci, in the Trans. of the *Accademia Ercolanese*.

The side panels of these pictures are occupied by *six beautiful little Dionysiac paintings*, representing Cupids and Psyches under canopies or awnings supported by poles, carousing, dancing, singing, and acting. When first discovered, they were sufficiently clear; but, in the short space of two years, they had already become nearly effaced, from the action of the salt.* They are all inserted paintings, and measure, on an average, 1 ft. 6 ins. by 1 ft. 4⅓ ins. Three are dramatic, and three symposiac.

The subject of left panel of tablinum wall represents a

Cupid as choragus of the theatre, holding a long rod to which a riband is attached, standing before a table, and holding a mask in his left hand. Two other masks lie on the table. One Cupid is tying on the cothurnus, and two others are standing behind.

* The decay of these pictures shews the evil consequences resulting from the continuance of the present prohibitory system. No one is allowed to draw an unedited monument until after the expiration of three years, at the end of which time the paintings are often so changed by the fading of the colours and the obliteration of the details, as to render any attempt at copying them hopeless. It is lamentable to consider the ravages of time on the frescoes which have been discovered since the first excavations at Pompeii.

Every fresco should be protected by a coating of liquid wax.

In that on right hand of opposite wall a Cupid is seen hold-

ing a lyre. In front of him is another, who is enwrapped in his mantle, and appears to be acting. A Psyche stands between them. Another Cupid is opening a box, and taking out some dresses for the stage; while another, beneath, is sitting down, and playing with a mask.

That on left of the same wall represents a Cupid in front,

playing on the tibiæ; another, behind, on the flagelet; while others stand about in different groups.

The other three paintings are symposiac scenes. That on

left panel of end wall has three figures reclining on the cushioned triclinium, two of whom are either speaking to, or kissing each other, and the third claps her hands, as if in keeping time; a fourth is seated at the extreme end, and playing a lyre, while the principal figure is dancing in the middle, with an amphora or diota on his shoulder. Behind the canopy, which is curiously disposed so as to hide less of his figure, is the bearded Bacchus on a pedestal, holding his thyrsus in his left hand.

That on right of end wall represents nine Cupids and

Psyches—the classic number—in various attitudes, round a circular table, on which are numerous cups, rhytons, and a situlus. One is playing on short tibiæ; another is yawning, and stretching himself, with his arm extended upwards, and is admirably executed. Two others are embracing. Behind the velarium is Bacchus, as in last painting.

In the third, which is that on side of ala, various Cupids,

etc., are arranged on the couches, as before; but the table is removed. One Cupid, on the extreme left, is playing on a long flute, while the principal figure is dancing in the midst, and playing the castanets.

It must not be supposed that the preceding illustrations are fac-similes of these exquisite little gems. The memoranda from which they are taken, were all sketched within ten minutes, during the momentary absence of the *custode*.

The perpendicular divisions of the tablinum wall, and those of opposite wall, present square architectural compositions, in two orders, with a compluvium at the top. On the end wall circular temples are represented; and in the centre of each of them is a lofty but capricious tripod, some of which have triangular, and others circular bases. On these tripods are various

figures of the divinities, among whom may be recognized Diana and Isis; another is a female figure, but undistinguishable; and the others are destroyed. The walls of this apartment, as those of the ala adjoining, and of the prothyrum, show indications of the action of heat or fire: not only has the yellow changed, but also those parts which were painted black.

In this room was found a long bench (*lectisternium*), covered with silver plates, and resting on eight legs, but, unfortunately, in bad preservation. It had been covered with cushions. Among the ornaments belonging to it, were silver zones in the form of bracelets. A terra cotta tazza, and a dice, were also found here.

CEILINGS.

Among the most interesting results of this excavation are the particulars afforded relative to the upper floors and the ceilings of the Pompeian houses. The majority of the ceilings, of which any remains can now be traced, are composed, like those of the cubicula of this house, of segmental vaults, painted in fresco like the walls beneath, and having a small stucco cornice, highly enriched with colour, following the lines of the archivolt. In Diomedes' Villa we find some flat ceilings; and one or two other examples have been published by the Herculanean Academy. Doubtless many others, no record of which has been preserved, have been discovered and destroyed. In this house, however, we not only found fragments of ceilings, but these were of a richness and magnificence of which we could have formed no idea. The ceiling of the atrium was of wood; of this we could expect no traces: but the apartments opening on to it, as the tablinum, exhedra, and the alæ, had stucco ceilings. All these were magnificently adorned. The most gorgeous, perhaps, was that of the tablinum. It consisted of a large circle in a square panel, boldly moulded, and enriched with stucco ornament, with ultramarine, vermil-

lion, and purple colouring, together with a profusion of gilding. I put the pieces together at the request of the government artist, Sigr. Abate, to enable him to make a restoration of it; and was promised, in return, a copy of the drawing, not being allowed to take one myself. But the drawing was never given me, and on my revisiting the city two years afterwards, the fragments were deposited in the magazine of the museum, where they will probably remain for the present generation; but should they again be brought to light, no one will know from what site they were originally procured.

Some fragments of a similarly-coloured ceiling were discovered, on 13th April, at the extremity of south ala, a position which would lead us to suppose that this apartment must have been covered with a ceiling like that of the tablinum. Fragments of equally elaborate ceilings were found, on 22nd April,* in the exhedra, but of two different styles; thus leading to the conviction, that not only was the exhedra so ornamented, but also the room above.

FAUCES.

This portion of the house is curious and of an unique form; for instead of being horizontal, and conducting to a peristyle, it consists of a broad flight of eight steps leading to the back part of house, which is considerably raised above the level of the atrium. The steps are of rough brickwork; but by the chases left in each side-wall, it is evident that they have been covered with 1¼ inch plank, and finished in front with stucco painted red. The walls are handsomely decorated, but as there is no ramp following the lines of steps, the decoration would appear to have been executed before the steps were laid.

* These objects were not recorded in the superintendents' reports, on account of their not being supposed to possess equal interest with works of bronze or terra-cotta. I have therefore affixed the dates from my private journal; lest the authenticity of the statement should be questioned.

The painting consists of a black plinth ornamented with green flowers, and is of nearly equal height with the dado of atrium. The wall above is red, and is divided, as usual, into three compartments. A simple architectural opening forms the centre, through which is seen a fanciful candelabrum-shaped plant shooting up into the upper part of wall, which is of a white ground slightly ornamented, where it is surmounted by a golden eagle, with wings extended, resting on a blue globe. The side-panels contain the emblems of various divinities. On the right hand wall are a peacock, and a head of Juno crowned with a diadem; and a pig and patera, and a head of Hercules, whose temples are bound with a riband; and on left wall are a globe and eagle, with the head of Jupiter crowned with laurel; and a rhyton and cymbals attached to a riband, and the head of Bacchus crowned with ivy.

An $1\frac{3}{4}$ inch lead-pipe (outside measure), formed by bending sheet-lead round a wooden roll, and then beating down the

edges over a large pair of pincers, runs along the right side of steps, and supplied water to the fountains of garden.* It is furnished with two copper cocks, one of which regulates the supply of water to the fountain of Marsyas, the other to that of the piscina. The floor of fauces is of stucco.

It is remarkable that a skeleton was found here. It is well known that the houses of the ancients were divided into two parts,—the public and the private. Strangers, and the clients of the patrician, were admitted only to the atrium. Where there was no triclinium attached to the atrium, the guests were conducted to that which formed part of the interior of the house; but at other times the access to this private portion of the mansion was strictly forbidden, and, indeed, especial

* Avellino mistook this for a rain-water pipe.

care was taken to preserve the inviolability by defending its approach by the long and narrow fauces. Here, as in the prothyrum, a slave was constantly in attendance, whose duty it was to allow no one to pass, unless by the express permission of the owner of the house; an infraction of which ordinance was punished with a hundred lashes. It is possible that the skeleton may have belonged to such a slave, who remained faithful to his charge, like the soldier whose skeleton was found adjoining the gate of the city. This second vestibule of the house seems alluded to by Cicero in his oration for A. Cæcina, (31,) where he says,—"si e vestibulo, quam si ex interiore ædium parte dejectus sis".

UPPER FLOORS.

The staircase gives access to a small room with a window 3 ft. 11 ins. high from ground, looking on to the garden; and by a slightly projecting ramp of stucco, it is evident that a flight of steps, 3 ft. wide, ran backwards to level of first floor of house, forming a bulkhead in ceiling of room below.

The room on landing, just described, with that contiguous to it, are only 7 ft. 6 ins. high,—*the ceiling being of equal height with that of atrium*, and thus enabling the rooms above to be all on one level: a proof of the existence of rooms, not only over this portion of house, but also over atrium, and thereby forming a noble and continuous suite of apartments, as on ground floor.*

One of the especial objects of this excavation was the obtaining facts and evidences relative to the upper stories of ancient houses. It has been asserted by writers on Pompeii, and very generally believed, that the upper floor was a mere mezzanine, and appropriated to slaves. The house under consideration is

* I may, on some future occasion, give a plan of the upper floor of one of the earliest excavated houses of Pompeii,—the evidences of which have been hitherto neglected.

far from being one of the largest of Pompeii, yet the following list of objects found during the course of excavation at considerable height above the level of ground, in addition to the evidence just adduced of the uniformity of level of ceiling-line of ground floor, clearly show that the upper floor must have been of equal grandeur and sumptuousness with the lower or ground floor. The city was buried to about the top of ground floor, or the middle of first floor. Above the line of ashes, we find about seven feet of ashes and mould, mixed with constructive remains, above which are other seven feet of vegetable mould and constructive remains. The vegetable mould, from its imbibing and retaining moisture, destroys the colours of the fresco paintings, which very frequently leave the stucco, and become stamped on the mould; so that not unfrequently the whole traces of the decoration of these upper walls are removed by the act of excavating.

That the first floor was nobly paved, appears from fragments of mosaic pavements found at various heights in the course of excavation; and I have already referred to the gorgeous character of the ceiling of room over œcus. A circular table was found April 7th, which had fallen from the same room; a marble trunk of a tree, which had served as support to some statue, was found in the atrium; the statue of a man with a bagpipe, and 2 ft. 8 in. in height, was found in front of tablinum. On 29th March, and about ten feet from pavement, two pieces of lead pipe, for supply of fountain on first floor, were found in the tablinum. An antefixa, and a portion of cornice-gutter, with lion's head, which had crowned the hypæthral walls over compluvium of atrium, were found in the same apartment, on the following day. Among other objects of less interest were found, on the 26th March, a large amphora, with obliterated inscription on level of ceiling of second cubiculum on left. Another amphora, broken, with the inscription—

MES
AM . XVIII

was found with it. The beam of a balance, and a bronze lamp, had also fallen from the upper part of this house; and a bronze strigil, eight inches long, a bronze bracelet, with a plate of silver representing the sun radiated, a glass vase, and a bronze cup, from the upper portion of adjoining house. The pan of a water-closet, or what appears to be such, is still observable on level of first floor, at letter (*h*), at back of shop on north side of prothyrum. In the description of the prothyrum is an account of several objects found there, which must evidently have fallen from the upper floors. The walls of mezzanine, just referred to, are perfect to about half their height, but are less elegantly decorated than room below.

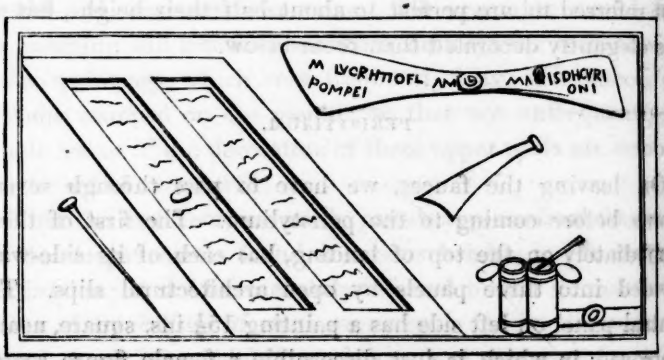
PERISTYLIUM.

On leaving the fauces, we have to pass through several rooms before coming to the peristylium. The first of these, immediately on the top of landing, has each of its side-walls divided into three panels by open architectural slips. The central panel on left side has a painting 15½ ins. square, nearly destroyed, in which is just discernible a female figure seated by the side of a column, and perhaps a child or Cupid in front, and another figure standing behind. The centre of opposite wall is occupied by a window. The further wall has an open architectural scene, above which is the fragment of a small landscape; the part remaining of which shows what appears to be a villa on a rock, with a bridge connecting it with the mainland. On the left side of this, and on right and left of side walls, are genii on brackets, with a sword, shield, and helmet.

The walls are discoloured, as in other parts of the house; the line of heat or fire is as clearly defined as if the parts had been purposely contrasted by the caprice of the painter.

The second room, or compartment of passage,—for they have no doors between them,—has a pluteus wall towards

garden, 2 ft. 5 ins. high, and 9 ins. thick, and appears to have been enclosed in winter by a three-inch partition resting on it, and going across to opposite pier. The walls are ornamented with a yellow plinth charged with arabesques, above which the wall is white, with open tabernacle work. Reed candelabra support masks and garlands, and the central panel exhibits an interesting picture, representing a waxed diptych, with stylus, scraper, a folded and sealed paper, and an ink-bottle and pen. From the writing on the letter, it has been conjectured that this was the house of the Decurion.*



From the cabinet just mentioned, a walk runs round the garden, the left and further sides of which were protected by a projecting roof, beneath which is a wide gutter to receive the rain. The angle pier has on its left side a large cantharus, rudely painted on a white ground; the other side, and three sides of adjoining pier, have light arabesques on a white ground.

The lower part of piers, for five feet in height, is red; on which the angle pilaster has, on eastern side, a circular inserted painting, 10¼ ins. diameter, presenting to view four green glass vessels, a small stone bottle, a bunch of grapes, and a garland

* In these two rooms were found: *Bronze*,—a patera, a coin, parts of a lock and hinge. *Glass*.—Three vessels of different shapes, a circular tazza seven ins. diameter, of a green colour. *Terra-cotta*.—A tazza, a lamp, and two vases.

of flowers, on the angle of a square table. The corresponding side of adjoining pilaster has the representation of a wooden cupboard, inside which is seen a lemon, a small basket of comestibles, and two fruits or shells suspended from a nail.

Though rude piers occupied the place of columns, no accessories were omitted which might tend to decorate the place, and we accordingly find no fewer than four suspended disci for intercolumniations; one of a square form, broken, two resembling the Amazonian pelta, and the fourth circular, 15 ins. in diameter, with a sacrifice of a calf on one side, and on the other a bearded figure, presenting a cista full of gifts to an altar. A marble mask of the head of a Faun, with short hair, mustaches, long ears, and open mouth, probably formed one of these suspended decorations, if, indeed, it did not serve as the ornament of a fountain on the upper floor.

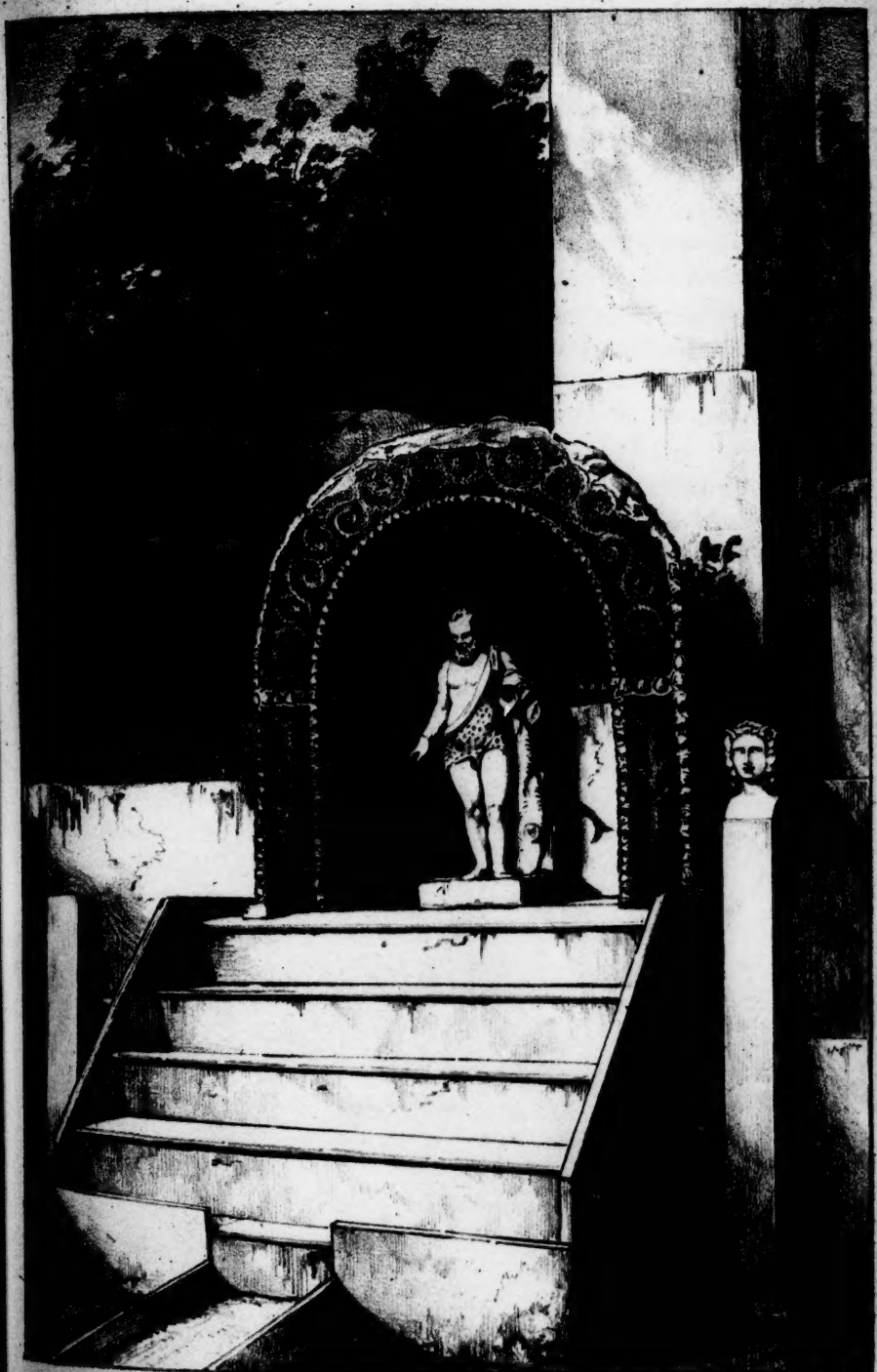
The podium wall, between, exhibits a large elliptical fish-pond, enclosed with a fence of trellis-work, and surrounded by a grove of trees. On each side is what appears to be a sphæristerium, or palæstra, in which are two figures wrestling, and a large mask. The whole is enclosed by another fence, outside of which are ostriches. The extremity of podium is painted red, and ornamented with green plants and a bird.

The inside of podium is also red; the upper part of piers, and the wall on left side, are blue; the whole painted as a *viridarium*, with trees and birds. The left wall has a low podium built against it, 2 ft. 6 ins. high, and 5 ins. thick, possibly to contain flower-beds, though no trough or hollow is now visible.

The garden is ornamented with two *fountains*. In the centre of garden is a circular basin, 2 ft. 8 ins. deep, and about 6 ft. 6 ins. diameter, in the midst of which rises a column supporting a jet of water. At back of this is a fountain of mosaic work, forming a niche 2 ft. 6 ins. diameter, the cove and front of which are formed of mosaic work, consisting of a yellow-covered canopy, scrolls, and foliage on a blue ground. The

arrises are lined with cockle-shells, and the sides with petrifactions. The sides of niche are of stucco, and ornamented with dolphins. In the centre is a marble statue of Marsyas, 2 ft. 7 ins. high, holding a skin under his left arm, from which a jet of water flows down five steps in front, 3 ft. 8 ins. wide, and is conducted, by a marble channel 11 ins. wide, into the circular basin. The figure of Marsyas may have reference to the Phrygian character of many of the paintings in this house; or it may have been very appropriately introduced as a suitable ornament to a fountain, from the belief that the Phrygian river had its source from the cave of this being. On each side is a bicipital hermal statue, 4 ft. high including base, the heads of which exhibit a bearded Bacchus and Ariadne, on the left; and a male and female Faun on the right, both distinguished by short horns. Near these was found a head of Typhon, formed of stucco and covered with porcelain.

In front of garden are two other hermal statues of the same height, and each representing the Indian Bacchus and Ariadne.



MOSAIC FOUNTAIN

IN PERISTYLIUM OF A HOUSE AT POMPEII.

EXCAVATED UNDER THE SUPERINTENDENCE OF Mr FALKENER.

These were discovered perfect at the time of excavation; but happening to be found when nobody of consequence was present, they were immediately covered up again, and the remainder of the day occupied in heaping ashes over them. The works were then discontinued till some illustrious foreigner should arrive at Naples, when an excavation was ordered to be made in his honour. At length the opportunity offered. Some much longed-for person visited Pompeii; the excavation commenced; and, after two or three ineffectual endeavours in other places, where they knew they would obtain nothing, the workmen were ordered, as if by accident, to try in the peristylium. The pick-axes are struck vigorously in, as if to break the ground; the shovels cast aside the ashes for the second time; and after some few minutes, these works of art are brought to light, to the great satisfaction of the beholders. But as the workmen were aiming blows at random, one of them unfortunately chipped off a piece of Bacchus' nose with a stroke of his pick-axe. The spectators thought nothing of the blow, believing it to be an accident; the only other persons conscious of the outrage, being Bacchus and the manes of the departed owner. But though these held their peace, I could not refrain my indignation at witnessing the evil effects arising from this ridiculous and long-continued custom of the authorities at Pompeii.*

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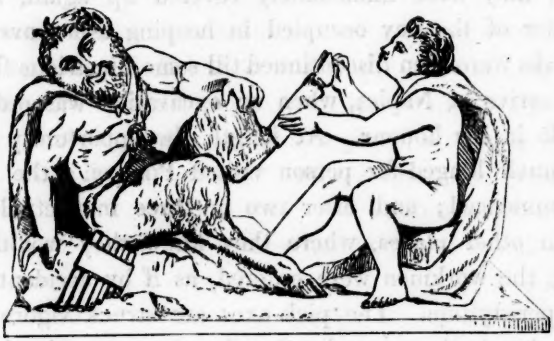
* There are about four carts and twelve men employed in the excavations of Pompeii. On Sundays, and festas, which are of no very rare occurrence, the works are suspended. The usual practice is to dig down to within two or three feet of the soil, and then to commence at another site. The completion of the excavation, *i.e.* the removal of these two or three feet, is reserved for occasions like the above mentioned; but it sometimes happens that, in the interval, which is frequently of several weeks' continuance, the custodi find, in making their morning rounds, that thieves have been in the night before, tempted by the facilities thus afforded, have turned over the few inches of soil left undisturbed, and have removed the treasures they concealed. The objects thus acquired go to increase private collections, or are sold to the passing forrestiere.

In front of the piscina is a small group, 20 ins. long, of a



Faun endeavouring to extract a thorn from the foot of Pan.

On the left of piscina are two statues, each about 2 ft. 9 ins. high, the further of which represents a Faun with two short horns, but no tail, walking lightly along, and holding perhaps

a pedum in his left hand, and shielding his face from the sun with his right; but as there is the fragment of a pedestal behind, which must have supported something, it is possible that the Faun held a goat over his shoulders, and what appears to be a portion of a pedum may be the hind leg of an animal. In his right he may have held one of the fore legs, the other of which rested on his right shoulder, where a slight oxidation is visible, as if cramped with iron; and lastly, the other leg rested on the pedestal.

The other is a hermal statue of a shepherd with a Pandean

pipe, holding a kid in his left arm, while the dam is jumping up at his side endeavouring to lick its offspring.

Around the piscina are other fanciful devices serving as ornaments, as a panther eating grapes, in front of last group; on

each side of which are Cupids riding on dolphins, which are feeding on polypi; two toads (?) behind; then two birds; a cow and a hind on right, and a goose on the left; all of ordinary execution. The two statues on left of piscina are pretty in design; but the hermal statues only are of a good style of art. As the level of the garden rises rapidly, a gutter is practised in front next the tablinum. The side walks of garden are of opus signinum; the back walk is of black stucco, with fragments of white marble. We generally find a lararium in the garden or peristyle, as in the atrium; but though there is no altar or niche of construction, a small terra cotta altar, with a statue of Minerva, of the same material, were found here, and which served probably for the same purpose.*

TRICLINIUM.

The front of this apartment looks on to the side of garden. The pavement is formed of a handsome mosaic, the centre of which is wanting. The walls are white, ornamented with arabesques of light and graceful design. Each side has three panels, divided by open architectural scenes of fanciful character, in centre of which are genii and Bacchantes of great beauty, bearing different objects, as a sword, pateræ, garlands, tibiæ, wreaths of flowers, etc. Under each panel are landscapes or groups of figures: wild beasts are visible in one; Cupids gathering grapes occupy another; and children at play are seen in a third; one of whom holds a cord tied to a stake, and endeavours to catch his playmates, who flog him as he passes with their whips. In this room were found three small

* Other objects found in the garden, or adjacent members of the house, were: *Bronze*,—a small oval basin with two handles, two olearia with two handles each, a saucepan, a lamp, several hinges, portions of furniture, a small brooch, fragments of locks, and a small bell. *Terra-cotta*.—A small jar, a lamp, and a circular money-box containing a large bronze medal of Vespasian, a smaller one of Galba, and another of Domitian.

amphoræ, two of which have painted on them, in black letters:

LIQUAMEN
OPTIMVM.

The other has:

TVSCOLA
ON
OFFICINA SCAV.

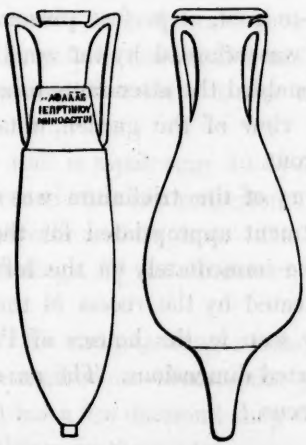
Another, larger one, bears the following inscription, in red paint; the dots represent letters which are now illegible:

..ΑΘΑΛ̄..
...P.I.I..
MHNOΔOTUI

and on the other side, in black paint:

KOR OPT.

the letters KOR being nearly effaced.



There were also found here several glass vessels, and a quantity of carbonized olives in a plate of terra cotta.

Adjoining the triclinium is the *apotheca triclinii*, the position of which is very convenient for stowing away and preparing the dishes for the table. The first chamber has a plain stucco floor; the decorations of its walls, if any existed, are destroyed. A terra cotta puteal covering was found in one corner of this room; and

a large round mass of greenish-black marble, flat on one side, as if used for polishing pavements. It weighs about $\frac{3}{4}$ cwt. At the extremity of this room is a small *latrina*. The second chamber has the lower part of its walls yellow, and the upper part white, both charged with arabesques nearly effaced. The pavement is of stucco, divided in squares and diamonds by lines of small white tesseræ, in centre of each of which is a piece of white or coloured marble.

The *cella vinaria* is under the triclinium; it has not been excavated. It was approached by eight steps, at end of which the passage was vaulted to within a short distance of the end wall, in which an opening appears, answering as a *shoot-hole*. One vault, immediately on right, at foot of steps, has been bricked-up, and another, at further end, is much lower; but only the upper part of arch is visible. Near these steps was discovered a lean-to roof, in perfect preservation. Access to these apartments was afforded by the small side door of the triclinium, which enabled the attendants to go in and out without impeding the view of the garden, obtained through the wide opening in front.

Another accessory of the triclinium was the *cubiculum meridianum*, an apartment appropriated for the noon-day siesta: this chamber we see immediately on the left of the œcus; its purpose being indicated by the recess in the thickness of the wall, so frequently seen in the houses of Pompeii, where the rooms are of restricted dimensions. The pavement is similar to that of adjoining œcus.

ŒCUS.

The principal room at back of garden, which occupies the site usually appropriated to the œcus, was probably intended, notwithstanding its diminutive size, to serve such purpose. The œcus appears to have been used by the owner of the house to converse with his friends apart from the noise of the atrium; a

purpose, for which its position at the extremity of the peristylium, rendered it peculiarly fitting. It might also have been used whenever he wished to show greater distinction to his guest; in the same manner that, in the modern Roman houses, the innermost of a long suite of rooms is considered the most honourable. The expectant clients, confined to the atrium, would see their patron seated at his ease in the distant œcus; who, on his part, would take advantage of this central position, which enabled him to note the various persons entering, and to judge when it was convenient to show himself.

The œcus of this house is small; but it would appear that it was originally smaller even than it is at present, the marks of an 8-inch wall being visible on the pavement, which was afterwards destroyed, and a thin partition placed a few inches further, and secured to the pavement by a line of small holes. The œcus was then newly stuccoed and decorated. The walls have a black plinth, yellow centre, and red side panels, over which the wall is white; the whole being charged with arabesques.

In centre of end wall is a painting, 15 by 16½ ins., in which we see Narcissus in love with his reflection in the water. On right hand wall is Apollo and Daphne. The side panels have circular *inserted* paintings, 8¾ ins. diameter, and representing Bacchic heads.

The pavement of this and adjoining rooms consists of black stucco, dotted with small white rectangular pieces of marble; and the larger room has a few diamond-shaped pieces of striated glass of different colours, in the centre.

CULINA.

This portion of house is so entirely devoid of ornament, that the plan alone will afford a sufficient description. It consists of four portions:—a large passage; the kitchen, paved with tiles, with two dressers supported by arches, a small oven (an

unique specimen), and a wooden dresser; in front of which is a room, serving for what we might call a servants' hall; and at side of kitchen, as usual, is a large privy.* It is possible that these apartments were lit by a small skylight.

The room on left of tablinum, opening on to left ala, appears to have been connected with the kitchen department, the walls being entirely plain, and the pavement of opus signinum.†

ADJOINING HOUSE. (Letter A.)

This was the original extent of the house, to which has been subsequently added a small adjoining tenement on the left side of garden. It consists of a prothyrum, with a cubiculum on

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* Two enormous φαλλοι appear on the rude plaster of kitchen wall.

† These rooms were excavated subsequently to my departure; but, by the superintendents' reports there were found here:—Several vases and vessels, 6 to 16 ins. diameter, one of which was ornamented with two dolphins; an *iron* grater, a key, and a bolt: a *bronze* strainer, a funnel, a mirror, 3 ins. in diameter, a candelabrum-top, two weights of balance, two keys, rings and ornaments of furniture, a lock, a hinge, a patera: a *glass* bottle, 4 ins. high, a long bottle with a short neck, a long-necked bottle, two cups: a *terra-cotta* statue of Venus Anadyomene, with a statue of Priapus near her left leg; a female enveloped in her mantle; another similar, 4 ins. high; a group of two slaves bearing a box, in which is a figure; another of a gladiator, another of a male figure,—all these are about 5 ins. high; three lamps, one of which has a horse at top; a fragment with two Bacchic heads; a fragment of female figure: a *marble* mortar and pestle; a *stone* weight, an altar, 4 ins. high: a *bone* tessera, bearing No. VIII; twenty-six pieces of circular bone, an ear-pick, and a small spoon-bowl.

The following inscription is said (*Arch. Zeit.*, 1847, p. 144) to have been found scratched upon a red wall in this house, together with the rude plan of a labyrinth. I did not see it:

LABYRINTHI
HIC HABITAT
MIN OTAUR.

Sigr. Minervini considers that this inscription may have reference to an arabesque figure, supposed to represent a Minotaur, which occurs at the top of an architectural scene on the walls of the tablinum; a connexion which, I must acknowledge, I consider as somewhat fanciful.

each side; an atrium, with a very small impluvium; two recesses for beds on right hand side, furnished with wooden fronts flush with wall, 3 ft. 2½ ins. wide, and raised about 2 ft. 6 ins. from the ground; a tablinum, with fauces on right, and a cubiculum on left. Beyond tablinum, is a large room, with steps to upper floors.

It is probable that this part of house was only recently added to the other, as no alterations have been effected, either in construction or decoration, to render it suitable for those purposes of magnificent display, to which it was doubtless intended to have been eventually appropriated by its new possessor. The wall dividing it from the larger mansion has been destroyed; and the large room separating the garden from the tablinum of the smaller house, although quite exposed to the garden and triclinium, has been left in its rough state, devoid of stucco. A heap of lime (*c*) lies under the stairs leading to upper floor, as if the order had already been given for the contemplated improvements.

Some frustra of two Ionic columns were also found here; one in the cubiculum (*e*) on right of prothyrum, the others in the large room (*f*) between tablinum and the garden of adjoining house. They seem to have been brought hither by the owner of the mansion, for the embellishment of a noble room he proposed to add on the left-hand side of the garden.*

GENERAL SUMMARY AND CONCLUSION.

The reader of the foregoing account must have been struck with the great number of Bacchic representations contained in this house, and with the unusual number of *inserted* paintings.

In the first cubiculum on right is the figure of an actor with

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* There were found in this house:—

In right hand cubiculum.—The iron portion of a grating, with marble cover; a weight, a ring.

In the left hand cubiculum.—Two glass vessels, a circular piece of blue glass,

his pedum and mask, and probably there was another on the opposite wall, but now destroyed; below these are panels containing two masks. In left ala are two theatrical paintings. All those of right ala and exhedra are so; and lastly, the garden œcus has circular Bacchic heads. With the exception of those of cubiculum and left ala, all are *inserted* paintings. Most of the statues in the garden also were Bacchic, there being four hermal statues of Bacchus, in addition to the figure of Marsyas. We cannot consider that all this is a matter of chance, but must rather regard them as bearing some reference to the pursuits of the owner of the house. I imagine, therefore, that the proprietor was a *poet;* and it is with this feeling that I would venture to offer a new interpretation of the painting on the left wall of the exhedra.

Undoubtedly, if a satisfactory mythological explanation can be given of any picture, we are not warranted in attributing to it any suppositional incident of ordinary life; but from the acknowledged difficulty and uncertainty which has attached to this monument, we may be permitted, till some more satisfactory explanation is discovered, to consider it in such light, especially if we find the hypothesis borne out by correlative facts.

1½ ins. diameter, having a head of Medusa in relief; a terra-cotta lamp, a vase-cover.

In atrium.—A hinge and lock, an iron key; a bronze patera, handles broken; a bronze vase; a lead-strainer, 4½ ins. diameter; a broken glass tazza; the bottom of a terra-cotta cup of red varnish, on which are the letters FORM, written backwards.

In cubiculum on left of tablinum.—A small vase, another with sulphur inside, a square mirror, top of a candelabrum, part of a lock, a cylindrical hinge-socket, a sewing-needle, twenty-four rings, nails, etc., four surgical instruments.

In first recess, or cubiculum of atrium.—Twenty-three coins, five unguentaria, a small spherical vase, part of a lock, a ring, parts of hinges.

In tablinum.—Sixty pieces of a bronze chariot, with four iron felloes.

In fauces.—A bronze lamp, with head of a goose, ten portions of hinges, a lock, a portion of an iron chariot-pole (?), nine terra-cotta rings.

The principal figure* I would regard, therefore, as the poet, or owner of the house. He is crowned with ivy or laurel, and robed in a peculiar vestment, with triangular lappets round the waist. Before him are various objects, which seem to indicate the subject of his poem. In front is a trophy, consisting of a cuirass, helmet, and shield, denoting the victory of his hero. Beneath is a captive slave with his hands tied behind him, and sitting on a shield, representing the subjection of the hero's adversaries. Above is a winged genius, or Victory, receiving the spoils of war from another figure. The Faun following behind, with a thyrsus, would denote that the poem was rehearsed or acted on the stage.†

But in considering this as *the house of a dramatic poet*, we must see how we shall be confirmed in our opinion by other evidence, and whether we can ascertain any more particulars respecting the individual himself.

It would appear that the poet had not been long in possession of the house, or that he had not long thought of rendering it suitable to his fame, for the mosaic pavement of the triclinium is still unfinished, as are also the two paintings of the tablinum. That the house was richly decorated before he acquired it, is evident from the superb paintings of the atrium, which have not been touched, and from the decorations of the prothyrum, which correspond to them in character, and which the last owner has only altered in inserting the two paintings. The ceiling of the tablinum, etc., we may conclude to have likewise formed part of the house in its original state. These decorations being so magnificent, we may conceive that it must have been

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* This figure, I never doubted, was a male, and Prof. Panofka, in his first explanation, so describes it; but it has subsequently been regarded by archæologists as a female.

† I exceedingly regret that I have not been able to obtain a drawing of this painting. I have written several times to Naples on the subject, but have not been able to obtain a copy, on account of its being an inedited monument.

equally adorned with a sufficiency of pictures, especially as we find even the cubicula enriched with them, and consequently there could have been no necessity for its subsequent owner to have inserted so many new paintings.

But regarding him as a poet, and calling to mind that all the *inserted* paintings, with the exception of those of prothyrum, are Bacchic, we see at once the reason for his so doing; and we can now explain the formerly perplexing circumstance of the paintings on wood being removed from the tablinum. Were it not for the certainty that the paintings of the tablinum have been *removed*, we might suppose that all the inserted paintings of this house are easel-paintings, and therefore that the house was not quite completed at the time of the destruction of the city. This, however, is not probable. The paintings, though of admirable conception and execution, do not exhibit an extraordinary degree of finish; on the contrary, the six exquisite little dramatic and symposiac scenes in the exhedra are remarkable for their playful and sketchy character, while the circular paintings of peristylium are by no means superior to the ordinary Pompeian paintings. Moreover, the large paintings in the exhedra must have been as difficult to execute in the atelier as on the wall. But judging from the splendid decorations of the house, and especially from the gorgeous ceiling of the tablinum, we must imagine that the pictures of that room were of a superior description, particularly as they were on wood, which Pliny tells us was always chosen for the finest paintings: but the poet was not satisfied in having a beautiful house, he wished to make it suitable to his taste, and he therefore caused these paintings to be removed, intending to insert others of a Bacchic nature, as he had already done in other parts of the house. It would appear to be with such feelings that the large room opening on to right-hand ala, was converted into a *rehearsing room*, or "green room", in the vicinity of the atrium; and this was placed, very conveniently, contiguous to the ala, but separated from it by *double* folding doors, in order

to render it more secluded. In this room, consequently, we find collected together the greatest number of Bacchic paintings, *all* of which have been inserted.

Two opinions may be offered for the pavement of triclinium not being completed; one, that it was intended to insert a Bacchic mosaic picture in the centre of the pavement; the other, that the triclinium might have been excavated by the owner of the house, subsequently to the destruction of the city. There is reason for believing that the pavement was not completed, for the large stone found in the room at back of this was doubtless employed for the finishing and polishing of pavements.

We can form no idea of the nature of the alterations proposed in the adjoining house, (A,) as with the exception of pulling down and destroying the party wall, and the bringing in of lime and the frustra of two columns, no works had been commenced. The tablinum (*d*) served as a temporary chariot-house;* and we may therefore feel assured that it was not intended to make this house an *atriolum* or smaller atrium to the principal house, this apartment being in every other instance attached to the large atrium. But besides the destruction of wall dividing this house from the garden of larger mansion, there was discovered at the time of excavation an aperture, (*a*,) forming a doorway, broken through party wall between this house and adjoining tenement, (B,) which has been lately filled up again by the workmen charged with the repairs; and this is one of the many instances where as much mischief is effected by injudicious "repairs", as by parsimony and neglect. There still exists, however, another opening (at *b*) in this same wall, and these works of destruction justify us in believing that this tenement likewise was the property of the poet, and that he intended to join it also to the larger mansion; and we are confirmed in this opinion by the circumstance that with the excep-

* See p. 84, *note*.

tion of a capital lying in prothyrum* (*g*) of this house, and belonging to the frustra of columns discovered in adjoining house, (A,) no objects whatever were found here; and consequently the house must have been uninhabited.

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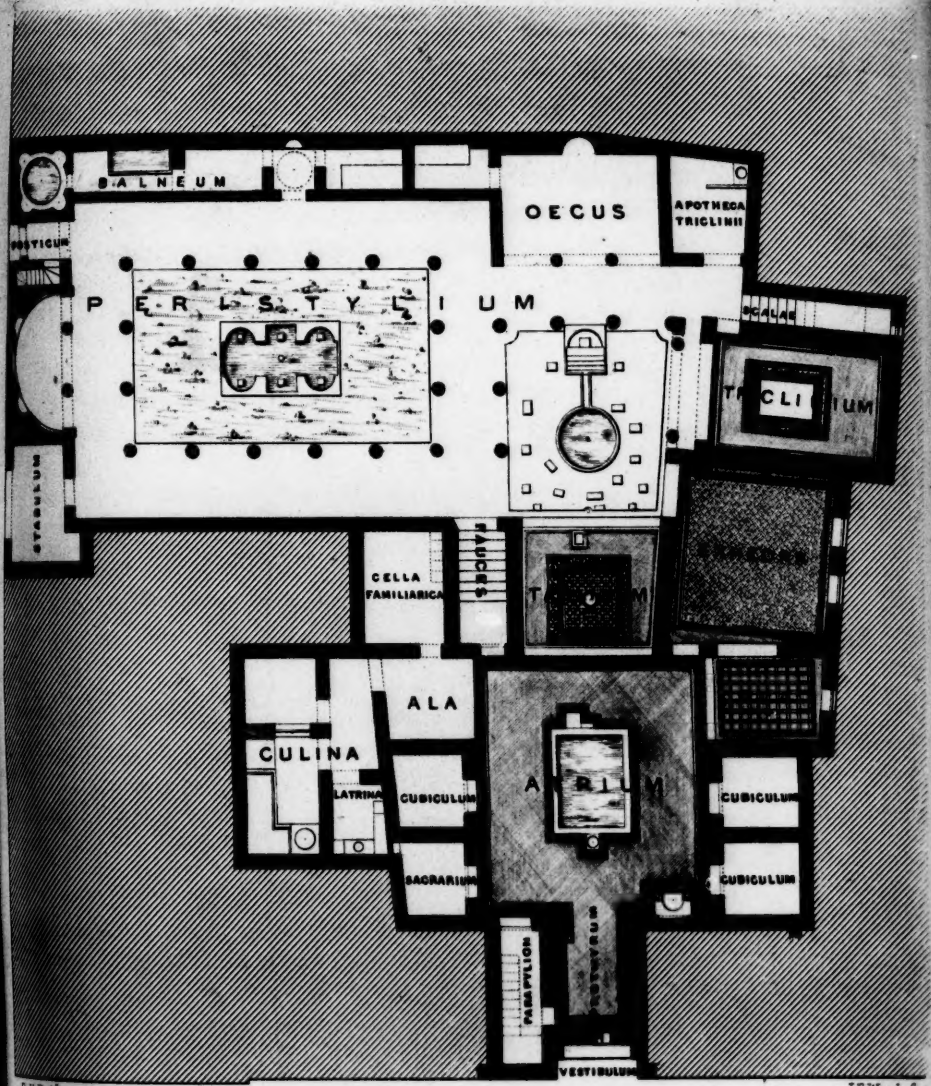
* I cannot *affirm* that it was found in prothyrum of this house, not having been present at the time of excavation of these tenements; but it was lying there on the occasion of my revisiting the city in 1849. These tenements having been excavated after my departure, I am dependent on the superintendents' reports for the particulars of the various objects discovered. From the vagueness of the titles in these reports, it is sometimes difficult to tell which house is referred to; but it would appear, by these reports, that nothing whatever was discovered in house. (B.)

In order to make the subject more complete, I append a statement, from the superintendents' reports, of the objects discovered in house, or manufactory, (C,) premising that the shops in front of the principal mansion were excavated several years ago.

In circular niche of larrarium, in peristyle, were found five bronze statuettes, a figure of Fortune, or Abundance, veiled, with a patera in her right hand and a cornucopia in her left,—6½ ins. high, including base; Hercules, with a key in his right hand, and a lion's skin in his left hand, his head crowned with vine-leaves,—4 ins. high; Jupiter, bearded, and crowned with laurel, holding a thunderbolt in his right hand, his left hand resting on a spear,—3¾ ins. high; a male figure, bearded, and crowned with laurel, the left arm is raised, and the right hand holds a patera,—2½ ins. high; Isis, or Fortune, holding a rudder in her right hand, and a cornucopia in left, on her head is a crescent and a lotus-flower,—3¾ ins. high; the terra-cotta bust of a child, 2½ ins. high, was also found here. At height of 5 ft. 6 ins., part of a hinge. At height of 4 ft.:—three silver coins, a hinge, a needle, three nails, three terra-cotta lamps, two fragments of circular tazza of red varnish, embellished with a quadriga guided by a Cupid, above whom is written BARCAE. At height of 3 ft. 4 ins.:—a terra-cotta lamp, a hinge, a boss, an iron candelabrum, with bronze feet, capital, and cup; three fragments of a chain, a key, a terra-cotta tazza with red varnish, well preserved; portion of a tazza representing two heads of hippogryphs, in relief.

The following were also found:—a silver coin, a bronze candelabrum, 3 ft. 4 ins. high; five saucepans, four vases, a pair of scales, a hinge, three little cups, five terra-cotta tazzas, three of which are glazed; a *secchia*, with a goose-head handle, a vase, two plate-covers, a circular vase with bas-relief, 12 ins. diameter, a hunch-backed dwarf, three pieces of coral, and a piece of pumice-stone.



PLAN OF HOUSE

AS COMPLETED ACCORDING TO THE PRESUMED INTENTIONS OF THE OWNER.

Scale of English Feet.

0 10 20 30 40 50

Having now terminated my report, it remains to return my thanks to the Poet for the interesting house he has left to us; and feeling myself under considerable obligations to him on this account, I consider it my duty to give him the benefit of my professional assistance, gratuitously, and to present him with a plan for the completion of his mansion.

EDWARD FALKENER.

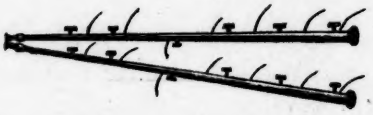
MARCO LUCRETIO
FAVENTI
E . F . D . D .

V.

ON A LYDIAN DOUBLE PIPE (TIBIÆ PARES),

REPRESENTED IN A PAINTING OF A HOUSE AT POMPEII.

EXCAVATED BY MR. FALKENER.



THE picture is very remarkable for the two pipes in the hand of a female performer, and from their being of a description of which I have never met with an exact parallel. The only example similar is of a Phrygian and Lydian pipe, from a bas-relief in the Palazzo Farnese, given by Burney and

others. The pipes are evidently of a comparatively modern epoch, for we find from Horace and Ovid, and other authors (*Plut. de Mus.*), that the ancient pipes were very simple, and had few holes:

> "Tibiæ non ut nunc orichaleo vincta tubæque
> Æmula, sed tenuis, simplexque foramine pauco."*
> ". . . rara foramina buxo."†

The holes were originally four, if we may believe Julius Pollux, lib. IV, c. 10, tit. 3.

The Phrygian pipe is said to have had only *two* holes:

> ". . . biforem dat tibia cantum."‡

And Varro says the right-hand pipe had only *one:*

> "Tibi Phrygia dextra unum foramen habet."§

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* Hor., lib. i, *De Art. Poet.*
† Ovid, lib. *Fast.* 6.
‡ Virg., *Æn.* ix, 617-620.
§ *De Re Rust.*

So that to make the three principal modes, namely, the Dorian, Phrygian, and Lydian, there were three pipes. But in process of time, there were more holes made in the tibia. Thus, from the passage in Horace, above quoted, we learn that there were more holes in his time. Sidonius, lib. I, *Epist.*, calls it "*septiforis tibia*", or the *seven-holed flute.* Avienus, quoted by Caspar Bartholini, attributes more to it. In Seneca's *Agamemnon*, we find it called "*multifora tibia*". And Ovid, in another place, says:

"Non multifori delectat tibia buxo."

And we are told by Pausanias (IX, 12, § 4) and Athenæus (XIII, 631), that (about 300 B.C.) one Pronomus, a Theban, invented certain adjustments to the flute, ἁρμονίαι; but we are not informed in what these consisted, only that the different modes could be obtained by them.

Again, Julius Pollux (lib. IV, c. 9, tit. 5) tells us (speaking of the various parts of pipes or flutes), that among other parts, besides the mouth-piece, etc., there were ὄλμοι καὶ ὑφόλμια—ὄλμοι, according to Hesychius and Stephens, was a *mortar*, sometimes the pestle; therefore, from similarity of form, there seem to have been certain "*stopples*", called ὄλμοι, *lat. paxilli*, and this explanation would answer very well for the larger stops on the flutes in question; similar to which are found in Gruter, *Ex Ædiculâ S. Michaelis Romæ in Vatican*, t. i, fig. 5.

But this does not seem to sufficiently account for the other peculiar kind of stopples like porcupine's quills; but here, I think, a passage from Arcadius, the grammarian, will come to our aid; from which it appears that besides the ὄλμοι, there were other stopples, called κέρατα, or horns: (Arcadius, apud Salmasium in Plinianis exercitationibus.) The notes were not all open at once; but there were certain κέρατα, or horns, like the small lines we put over words to denote accents, etc.

From all these authorities, I conclude that the pipes in question are the more modern "tibiæ pares Lydiæ", with ὄλμοι, or stopples, for the modes, and κέρατα, or horns, for the minor adjustments of *scales*, as enharmonic, chromatic, etc.

"Et stet solutio donec melior occurrat."

JAMES A. DAVIES.

VI.

COLLECTANEA OF 1851.

Africa. Mr. Hogg read a paper, at the Royal Society of Literature, on some Roman antiquities recently discovered, by Dr. Barth, at Ghareeah el Gharbeeah (the Western Gharbeeah), situate about 160 miles south of Tripoli. The principal remain is a Roman gateway, and, indeed, the entire bastion of a *castrum stativum*. A bas-relief over one of the side-arches represents two Victories holding a crown and an eagle over a personage beneath, riding in a chariot. One inscription exhibits Punic characters; and another, a dedication to the Emperor Marcus Aurelius.

Albano, Villa Doria. The vestiges of a theatre have been discovered here, among the ornaments of which are a youthful Centaur of various coloured marble: the human parts and the tail are of rosso-antico; the horse-termination of bigio. It appears to be a duplicate of the famous Borghese Centaur in the Louvre. Several terra-cotta fragments, and some fine bas-reliefs, have been also discovered. (*Bull. dell' Inst.*)

Alexandria. A marble foot has been discovered here, rather larger than the size of nature. It is now in the possession of Mr. Harris of Cairo, who supposes it to have belonged to the temple of Perseus at Chemnis, (see Herod.), where the sandal of Perseus was long preserved. It is surmounted by a small statue of Jupiter Olympius, on one side of which is a dolphin, and on the other, the serpent Uræus. On the sole is an inscription, probably recording the name of the donor of the *ex-voto*. (*Revue Archéologique.*)

Algeria, Aumale. A very handsome mosaic pavement has been discovered at this place, unfortunately in part destroyed, from having served as the floor of a stable. The part still preserved measures 17 ft. by 6 ft., and is divided into several compartments, enclosing mythological or other subjects. M. Berbrugger, the librarian of Algiers, superintended its removal to that city. One of the compartments represents a native female, with a panther's skin thrown over her, and holding in her hands a pick-axe and a couple of ducks, which M. Berbrugger regards as exemplifying a local custom peculiar to this portion of Algeria, where the women labour in the field, together with the men. Another compartment represents Thetis with two dolphins, and Apollo (?) conveying to her a lyre; a third exhibits the rape of Europa; and a fourth, Amphitrite and Neptune. Two others are much damaged. The compartment of Amphitrite and Neptune has been brought to Paris by M. de la Mare, and placed in the Algerine

collection of the Louvre. A rude plan of this pavement is given in the September Number of the *Revue Archéologique*. We would not, however, advise any of our more enthusiastic readers to undertake a journey in search of these or other remains, for the insalubrity of the country is such, that an inscription found here records it as an astonishing fact that a certain female

VIXIT SINE
FEBRIBUS ANNIS
XXVI.

——— *Antiquarian researches of Col. Carbuccia.* Col. Carbuccia, whose name is already known by his discoveries and researches in Algeria, has addressed a communication to the "Académie des Inscriptions" of Paris, giving an account of his recent investigations in the province of Batna. He has identified nearly all the Roman cities and stations by means of the indications to be obtained by the Antonine itinerary and the Theodosian table, and by the examination of inscriptions, the traces of the Roman ways, and by careful measurements. He has thus been enabled to construct a map of the country in its state under the Romans. The relative positions and communications between Tebessa (Theveste) and Cirta (Constantine), Lambese, Sitifis (Sétif), and Batenæ (Batna), are clearly laid down. Col. Carbuccia has also presented to the Academy a rich portfolio of plans and drawings, containing details of an immense stadium, a theatre, a magnificent temple of Æsculapius, preceded by an avenue of ædicula to other gods; a Christian basilica, with a most splendid pavement; a *schola* for the veterans of a legion; an immense column, on the base of which are eight large tablets containing an imperial proclamation, a kind of harangue to the troops; and six triumphal arches. (*Revue Archéologique.*)

——— *Antiquities at Bougie* (Boudjaiah). A description of these remains, comprising cisterns, a temple, stelæ, and other monuments, is contained in the December Number of the *Revue Archéologique.*

——— *The ruins of Tagumadi* (Bordj-Timiga) have been explored by M. le Commandant De la Mare, at a place seven leagues north-east of Lambese. He reports to have found a theatre, nine feet below the ground, and nearly entire; a temple of the Corinthian order, the columns of which are about two metres in diameter. It is surrounded by a peristyle. The finest monument in the city is a triumphal arch of three openings, enriched with Corinthian columns. Many mosaic pavements have been exposed, and many ruined buildings. (*Revue Archéologique* for March). A further account appears in the number for June.

——— *Diana and Sigus.* After the departure of M. De la Mare, M. L. Renier has explored the ruins of Zana (Diana), and of the ancient Sigus, and has obtained an interesting series of drawings. (*Revue Archéologique.*)

——— A "Société Algérienne des Beaux-Arts" has been founded at Algiers. (*Architect.*)

Archæology. An archæological journal has been established at Boulogne, entitled *Annales Boulonnaises.*

Asia Minor. M. De Soulcy, Membre de l'Institut, with M. l'Abbé Michon, of Angoulême, member of the Société Française, are at this moment in Asia Minor, forming a collection of the inedited or inaccurately published inscriptions of that country.

——— M. Pigeorry, another member of the Société Française, is also travelling in the East. (*Bull. Mon.*, par M. De Caumont.)

Assyria. The commission appointed by the French government to explore Assyria, Mesopotamia, Babylon, Chaldea, and Media, will shortly commence its investigations. It consists of M. Fresnel, formerly French Consul in Syra; M. Affert (philologist), who is well studied in the Persepolitan and Median inscriptions; and M. Felix Thomas, architect. They are to remain there two years. Especial attention is to be directed to Ecbatana (Hamadan), the capital of Medea, and to Babylon; the mounds of tiles at which place will be thoroughly searched, till the foundations of the old buildings are discovered. (*Allgemeine Bauzeitung.*)

——— M. Victor Place, lately appointed consul at Mossoul, is now charged with the excavations about to be carried on at Nineveh. He will be assisted by M. Tranchant. (*Allgemeine Bauzeitung.*)

——— The Lords of the Treasury have granted the sum of £1,500 to Colonel Rawlinson, to enable him to prosecute further researches in Assyria.

——— On the 14th of April, Colonel Rawlinson read a paper at the Geographical Society, "On the Identification of the Biblical Cities of Assyria, and on the Geography of the Lower Tigris."

Athens. The important discovery of what is supposed to be the *Bouleuterion, Metroon*, and other buildings, has been effected at Athens, in a spot on the north-west of the Acropolis. At a depth of about nine feet below the ground have been discovered many Ionic columns of large dimensions, ornaments, statues, bas-reliefs, and about eighty inscriptions. They have been excavated by the Archæological College, who lock up the objects found with extreme jealousy. (M. Rizo Rangabé and Dr. Pischon, in *Bull. dell' Inst.*) Lithographs of the inscriptions found are now said to be ready for publication, and will occasion some corrections in the topography of ancient Athens, and confirm, for instance, the opinion of some who assert that the Temple of Theseus, and that of Ares, are the same.

——— *Christian Church.* M. Rizo Rangabé describes the finding of a wall, and some fragments of Roman Corinthian columns, in digging the foundations of the eastern enclosure-wall of the palace gardens, some hundred paces north of the extended axis of the Stadium, in the situation which Colonel Leake ascribes to the Delphinium. He considers them to be the remains of a noble Christian church. (*Bull. dell' Inst.*)

——— *Propylæa.* M. Desbuisson, one of the "pensionnaires" of the French Academy, has sent home a restoration of the Propylæa at Athens, in eight large drawings, and twenty-eight sheets of details.

Athens University. An article on the history and description of this newly endowed University appears in the *Allgemeine Bauzeitung.* It has been translated in the *Architect.*

Aulium. Researches are being carried on on the banks of the ancient Aulium, where the walls of villas are still visible beneath the water. (*Literary Gazette.*)

Avenches. The foundations of an ancient building, with halls adorned with columns, have been discovered here by M. d'Oleyres. (*Gerhard, Archäol. Anzeiger.*)

Baden. An illustrated description of the Roman baths at Baden is given in the *Transactions of the Baden Antiquarian Society.*

Berlin. A Museum has been formed, by Prof. Zahn, of 8000 plaster casts from all the most remarkable sculptures in the Museo-Borbonico at Naples, derived from Pompeii, Herculaneum, Stabiæ, etc.

Bordeaux. The Municipal Administration of Bordeaux have caused excavations to be made along the Rue Neuve de l'Intendance, occupying the line of the ancient wall of the city. In addition to many inscriptions, there have been discovered many fragments of architecture, together with bas-reliefs of good style. The various objects discovered have been placed in the museum. (*Revue Archéologique.*)

Cambridge University, Professorship of Archæology. A grace has been offered to the university of Cambridge to accept the proposal of John Disney, Esq., to give £1,000 for establishing a chair, to be called the Disney Professorship of Classical Antiquities, the lecturer to be an M.A., or higher degree, and to give not less than six lectures during the academical year, on antiquarian research and the fine arts, the office to be tenable for five years, with the privilege of re-election. Mr. Disney gave to the Fitzwilliam Museum the collection of ancient marbles which is named after him, and it is proposed that he shall be professor for his lifetime, the appointment afterwards to rest with the vice-chancellor and heads of colleges. (*Literary Gazette.*)

Carthage. A colossal head of Astarte, a Syrian deity, corresponding to Luna or Juno of the Romans, has been dug up from a considerable depth within the citadel of Tunis. It measures upwards of two metres (6 ft. 7 in.) It is now in the gardens of the church of St. Louis at Tunis, but it is intended to transport it to France.

Catania. In the digging up of some foundations at Catania, the foot of a statue has been found, composed of chalcedony. It forms part of the statue of a female, represented in a sitting position. Professor Camallaro is compiling a paper on the subject.

Champlieu, near Compiègne. (Oise). M. Edmond De Seroux has effected some important discoveries at Champlieu, at a place called *les Tournelles,* the remains of a military camp, (castrum stativum). Many statues of great beauty, a bacchante, Mercury, a young warrior with the Greek helmet, a group of Leda and the swan, Thetis and the infant Achilles, Hercules, Diana at the chace, a huntsman, bulls, various groups, fantastic animals,

Ionic and Corinthian columns, and other architectural remains, have been brought to light. The shape of the blocks of sculpture shews that they formed parts of piers sculptured on all sides. M. Thiollet was subsequently commissioned by the *Société Française* to conduct further researches, and 150 francs were placed at his disposal. The square piers measure 2 ft. 6 in., and are ornamented with the figures above described, which are enclosed by perpendicular panels. From the basreliefs exhibiting marine subjects, as nereids, cupids on dolphins, marine monsters with heads of a ram, a dog, an eagle, etc., M. Thiollet considers the building to have been baths or a temple to the nereids. The Minister of the Interior has consented to place 500 francs at the disposition of the Society, to enable M. Thiollet to prosecute further researches. (*Congrès archéologique de France*, published by the *Société Française pour la conservation des Mons. Hist.*) For further information on these remains, see *Polychromy*.

China, Great Wall of. A description and views of the Great Wall of China are given in the *Illustrated London News*, No. 449.

Cleopatra's Needle. Another attempt has been made to procure the celebrated obelisk, called "Cleopatra's Needle", for this country. At the end of the campaign of 1801, £5,000 were raised, and the work commenced, when owing to some unexplained counter-order, it was again stopped, and the money collected was returned to the subscribers. In 1820 Mehemet Ali gave it as a present to George IV, and Capt. Smyth endeavoured, ineffectually, to get government to remove it. In 1830 the French obtained the Luxor obelisk, and were anxious to have seized this: on which another proposition was made to government, offering to bring it to England at a cost of £15,000. It is to be hoped that the present attempt will be more successful than the preceding. (*Literary Gazette.*)

A long article, by Nathaniel Gould, Esq., on "the mode adopted by the ancient Egyptians in the removal of large masses; also by the French, of the column" (obelisk) "of Luxor; and a proposal to bring to England the column called Cleopatra's Needle", appears in the *Builder* of August 2.

A diagram of the obelisk, with a translation of the inscription, is given in the *Builder* of Sept. 6. A sketch of it is given in the *Illustrated London News* of June 21; and a description of its present state and condition in No. 518, Nov. 29.

Cone. Eight statues of superior workmanship have been found in the Augusteum of this city. They are now in the Vatican. (*Builder.*)

Colchester. A paper on the Roman fortifications of this town was read before the Colchester Archæological Society, by Dr. Duncan, on October 10.

Constantinople. The Sultan has established an academy of Sciences and Literature, to be called an "Assembly of Knowledge". It consists of forty native members, and an unlimited number of foreign correspondents. (*Literary Gazette.*)

Constantinople, Library at. The Turkish government is forming a vast public library at Constantinople, collecting together all the manuscripts in the city and provinces, and enriching it with the most important scientific and art-books of western Europe. (*Literary Gazette.*)

Curved lines in Grecian architecture. A lecture on this subject has been read by M. de Radowitz at the Erfurt Society of Art Friends.

Egypt. M. Latten de Laval, a French savant, has lately visited Egypt and the Sinai peninsula, by order of the French government. He has made and collected 684 casts of basso-relievos and inscriptions for the Paris galleries of art.

Euphrates. A letter from Capt. H. B. Lynch was read, on the 1st of March, before the Asiatic Society, describing the remains of antiquity on the banks of the Euphrates from Ethdeheen to Asharah. Among the most interesting of these remains is a magnificent church at Resaphe (Sergiopolis). The nave is 150 ft. by 80 ft., and is divided from the aisles by marble columns. A gallery runs round the upper part of the church, the small columns of which supported the roof. The windows are filled with delicately-executed slabs, perforated in various patterns.

France. Budget of the Minister of the Interior for the Fine Arts, 1851.

Establishments of the fine arts - -	francs 454,500	£15,150
Personnel of the national museums - -	162,700 -	5,414
Matériel „ „ „ - -	146,700 -	4,890
Works of art, and decoration of public buildings -	900,000 -	30,000
Tomb of the Emperor Napoleon - - -	500,000 -	16,666
Purchase of paintings and statues for the Louvre -	100,000 -	3,333
Preservation of ancient historical monuments -	745,000 -	24,833
Encouragement of the fine arts, and the drama -	75,000 -	2,500
Subscription to works on the fine arts - -	454,500 -	15,150
Publication of "Rome Souterraine" - -	100,000 -	3,333
Relief to artists, actors, composers, or their widows -	137,000 -	4,566
Subsidy to the national theatres - - -	1,329,000 -	44,300
——— retiring fund of the Opera - -	200,000 -	6,666
——— Conservatoire of Music	10,000 -	333

Revue des Beaux Arts.

Greece. The French Academy have given the following subjects for the study of its "pensionnaires".

I. To investigate and describe minutely the Acropolis of Athens, exhibiting its actual state and recent discoveries, and comparing them with former restorations.

II. To visit the isle of Patmos, and form an exact and analysed catalogue of its manuscripts.

III. To investigate the topography of Delphi, Parnassus, and its environs; to write a history of the city, its monuments, and the temple and oracle of Apollo, combining other investigations of former authors with more recent knowledge obtained from inscriptions and later discoveries.

IV. To explore the mountains and environs of Ossa and Pelion, Thessaly,

the Vale of Tempe, etc.; to mark the situation of ancient cities; to collect inscriptions; and to describe such manuscripts, etc., as may be preserved in the various monasteries.

v. To make a geographical, historical, and archæological study of Magna Græcia.

Hadstock. A Roman villa has been discovered at Hadstock by the Hon. Richard Neville, who has sent some beautiful drawings, and a detailed report of the excavation, to the Archæological Institute of Great Britain.

Indian antiquities. The Bombay government have engaged the services of Mr. Fallon for a twelvemonth, at £40 a month, for the purpose of obtaining drawings of the cave temples of western India, in compliance with the wishes of the Court of Directors. They have allowed £840 for drawings of the ruined city of Beejapore, but have not as yet found an artist. A magnificent set of drawings of the caves of Ajanta, by Captain Gill, of the Madras army, got up under the Madras government, has recently been exhibited. (*Athenæum.*)

Jerusalem. Professor Robinson has left New York for another tour in the Holy Land. (*New York Literary World.*)

——— *Literary Society.* This Society was instituted in November 1849, under the patronage of the Archbishop of Canterbury, the Bishop of Jerusalem, and the Earl of Aberdeen. J. Finn, Esq., M.R.A.S., Her Majesty's consul at Jerusalem, is President. The names of subscribing members will be received by Messrs. Wertheim and Mackintosh, Paternoster-row.

It is the intention of the Society to publish, in London, a "Jerusalem Quarterly Magazine", to consist of:—

1. Original papers or inquiries on matters of fact, literature, or science, belonging to the Holy Land.

2. Answers to the above inquiries; such answers, if of sufficient importance, to be previously read at the literary meetings.

3. Reviews, and other miscellanies; with notices of the principal passing events in Palestine, and documents referring to the same.

4. Transactions of the "Jerusalem Literary Society", with illustrations taken from original drawings by members of the Society itself.

The general secretary for England is R. Sandford, Esq., Isle of Up-Rossal, near Shrewsbury.

Isernia. A work by R. Garucci, has recently been published by the Neapolitan government, on the "Storia d'Isernia, ricavata da' monumenti di architectura".

Kertch. Two very fine statues have been found at the close of 1850. They are of marble. One represents an orator or philosopher, clothed in the hymation, (pallium). The other is the figure of a female, clothed in a funereal peplus. The expression of this figure is extremely animated. They are described by Herr Aschik, the Director of the Museum, in the *Journal d' Odessa.*

Landunum. (Territoire de Vertaux, canton de Laignes, arrondissement de Châtillon-sur-Seine.) *Discovery of*— The city occupied a plateau of the

mountains, measuring two kilometres by 500. (6560 ft. by 1650). It was one of the most important of the Gaulish provinces, as would indeed appear by the various ancient roads which led up to it. It is supposed to have been destroyed about the third or fourth century. The site has been discovered by M. Lucien Coutant, the director of the excavations, who describes a temple, basilica, walls, caves, and about forty houses. Several of these have subsequently been filled up again. In a letter from M. Pothier, that gentleman mentions streets, edifices, temples, and baths, as being clearly recognizable, and in fine preservation; he also mentions two chambers of a bath, nine feet below the ground, one of which has a mosaic pavement, and has its walls lined with hollow tubes. Five or six houses, and a basilica, may still be seen. (*Revue Archéologique.*)

An inaccurate translation of the description of this discovery has been given in some of the English journals, copied one from the other, where we find no *end* of a description of the "Termæ"; and, curiously enough, the name of the place is there given as *Laudanum*. The circumstance recalls to the writer's memory an occasion when he was laid up with a fever and "coup de soleil" at Athens, and attended by a doctor whose modern Greek was interpreted by the landlord of the hôtel. On one of his visits he found his patient suffering from the additional evil of a severe sore throat, and he accordingly asked whether he had been taking any *calo-mel*. "Monsieur vous demande," explained mine host, "si vous avez pris du *bon miel?*"

The government is said to have granted a sum for the further exploration of this site.

Leicester. Discovery of mosaic pavements. Among the many Roman remains in and about Leicester, was a mosaic pavement, discovered in 1782, and published by Nichols in his *History of Leicestershire*, the exact site of which was subsequently forgotten, though it was known to exist in an orchard near the West Bridge. The proprietor of the orchard recently promised the pavement to the Literary Society of Leicester if they could succeed in finding it. The result has been that they have not only rediscovered the pavement known to Nichols, but they have also discovered several other pavements.

A long gallery gives access to three large rooms on one side, the first and second of which are separated from each other by a considerable distance, and there is also a large space beyond the third room. At the termination of the gallery, but on the other side, another gallery branches off on an inclined plane. The galleries appear to have surrounded a noble peristyle, but neither columns nor walls have been found in any part of the excavation. The handsomest pavement is that of the second room; it terminates in a semicircular form, and is radiated in the manner of a curtain; a mode of ornament which we frequently see in ancient frescoes. This pavement has given origin to a pamphlet containing a visionary hypothesis, wherein the author fancies he discerns "a glory", "the sun and earth", "the hours", "the difference between the visible and the true

horizon", "the law of refraction", etc. The guilloche he considers as "a mystic band of union between the sun and the earth", "the whole forming a mythological picture of surpassing interest." The mosaic has been removed with great care by Mr. Larkins Walker, and it is intended to form the pavement of a handsome saloon in the town museum, a well adapted design for which has been prepared by Mr. Walker.

Literary Gazette. It is proposed to raise a "Fund for the late Editor of the *Literary Gazette*." The *Gazette* was founded by Mr. Jerdan in 1817, and has been carried on by the same hand till the close of the year 1850. (*Builder.*)

Liverpool. A public museum and library are about to be erected in the neighbourhood of St. George's Hall. (*Literary Gazette.*)

London. An article on the extent of Roman London appears in the *Literary Gazette*, Dec. 27th, 1851.

Lymne, in Kent. A view and description of excavations carried out in this ancient city, by Mr. C. Roach Smith and Mr. Elliott, are given in the *Illustrated London News*, No. 449.

Malta. Three ancient caves have been opened at about three-quarters of a mile south-east of Citta Vecchia, by Mr. Winthrop, American Consul, and Mr. Lock. A plan and view, with an account of the discovery, are given in the *Illustrated London News*, No. 456.

Mausoleum. M. L. Leclère has discovered a tomb among the hills of Akbar, in Kabylia. It consists of four steps surmounted by a cube, above which is a pyramid. A view of it is given in the September number of the *Revue Archéologique.*

Memphis. M. Mariette is said to have discovered some vestiges of this renowned city. This gentleman, who is charged by the French government with a literary and scientific mission in Egypt, has stated to the Academy of Moral and Political Sciences at Paris, that he has made excavations in the site of ancient Memphis, and has discovered the Serapeum mentioned by Strabo, and other monuments of Egyptian and Greek architecture, comprising statues, bas-reliefs, and about five hundred bronze figures. In front of the Serapeum is a semicircular line of statues, representing the sphinx and other Egyptian subjects, together with those of Greece; all of great beauty. Drawings of his discoveries were also exhibited. In consequence of the interest created by these researches, the government have agreed to provide funds for continuing the excavation. £1,200 have already been paid. (*Literary Gazette.*)

Metz. Excavations have been made between Metz and St. Mihiel, in the territory of Creuil, which have led to the discovery of some mosaic pavements. (*Bulletin Monumental*, par M. De Caumont.)

Mines, Gold, of Æthiopia. A paper "Upon an Historical Tablet of Rameses II, relating to the Gold Mines of Æthiopia", by Mr. Birch, F.S.A., was read before the Antiquarian Society on January 22 and February 5, 1852, and will appear in the approaching number of the *Archæologia.*

——— *Emerald, in Egypt.* Mr. Robert Allan, C.E., who has been for some

time employed by the Pasha of Egypt in directing the works of the rich emerald mines of Mount Zabarrah, in one of the small oases of the Red Sea, has recently effected an important discovery. At the bottom of a deep shaft he has struck into a gallery, the appearance of which at once shewed itself to be antique. On continuing his researches, he found several Egyptian tools and implements, and a hieroglyphic inscription cut on a rock, which clearly indicated that the mine had been worked in the reign of Rhamses-Sesostris, (about 1600 B.C.) a monarch who was at once a conqueror, a lawgiver, and a patron of the arts of peace. From the peculiarities and general appearance of the whole, Mr. Allan is convinced that the Egyptians must have possessed great science and experience in the art of mining. (*Allgemeine Bauzeitung.*)

Mines, Roman Zinc. The discovery of what is believed to be a Roman zinc-mine has been made at Wislech, in Baden. The ancient chronicles of the place say that a mine existed here a thousand years ago. This is confirmed by the fact that a huge quantity of refuse brass-ore (carbonate of zinc) has been left behind, calculated at 50,000 tons; the Romans being accustomed only to silver and lead mining. (*Architect.*)

Montbouis, or *Montbourg*, near Châtillon-sur-Loire. Some Roman baths have been explored, in the month of August 1850, at Montbourg, (the ancient *Aquæ Segestæ.*) Although on the banks of the river, conduits have been discovered which supplied the baths with water of a softer or purer quality from a distance of one league. They are situated on the south-east of the amphitheatre of Chenevière, between the river Loing and the canal Briare, forming a kind of island between the two. The area measures about 60 by 50 metres, (196 by 164 feet.) Many of the walls exhibit traces of fresco decoration, both on the interior and exterior surfaces. A plan and description of them are published by the Société Française pour la Conservation des Monuments Historiques, in the account of the Congrès Archéologique de France.

Mosaic pavements. Messrs. Minton and Co.'s pavements are formed of tesseræ of China clay, compressed dry in moulds by Prosser's patent process, and then baked. The colours are metallic oxides introduced previously to compression.

Mosaic-working. A school of mosaic has been established four years ago at St. Petersburg. Some of the finest works of ancient art have been copied; among which are four large scenic masks, and a copy of the celebrated pavement in the circular room of the Vatican, in the centre of which is a colossal head of Medusa. The copy of this latter pavement is valued at £5,200, and has occupied three years in its formation. Another specimen is a copy of a mosaic of Byzantine style. The school has been established under the Roman *Musaicista*, the Cav. Barberi. The modern specimens are said to be greatly superior to the ancient. (*Morning Post.*)

We should conclude that their superiority, like the specimens of modern mosaic in this country, consists in an excessive fineness of execution and gaudiness of colour.

Naples. The following works have recently been published by the Neapolitan government: *Napoli e i luoghi celebri delle sue vicinanze.—Monumenti del Regno delle Due Sicilie,*—and *Tesoro lapidario Napoletano*, by the Cav. Aloe.

Nervi. The Lake of Nervi, once surrounded by villas and temples, is being searched, and a rich harvest expected. (*Literary Gazette.*)

Nineveh marbles. Drawings of the Nineveh marbles recently brought to the British museum are given in the *Illustrated London News* of October 26, December 21 and 28, 1850; and those in Paris, in ditto, February 8, 1851.

Nismes. Excavations are being carried on at the back of the temple of Diana, under the direction of M. Revoil, architect, and M. Faure. The expense, which will amount to £350, will be defrayed conjointly by the department, and the city of Nismes. (*Revue Archéologique.*)

Oxford University Museum. A proposal was made to grant £30,000 from the press account, towards a fund for building a new University museum. The proposition has been negatived. (*Literary Gazette.*)

Parthenon. A fragment of the Parthenon frieze, discovered at Marburg Hall, near Northwich, by Mr. George Scharf, Jun., is represented in the *Illustrated London News*, No. 457.

St. Petersburgh Museum. This building, erected by Von-Klenze, the architect of Munich, is now finished. It is covered with an iron roof lined with ornaments in copper, which produce a brilliant effect. The pavements are of mosaic, and the walls of marble. The central court is adorned with one hundred and eighty-two marble and granite columns of the Corinthian order.

——, *Museum of the Fine Arts.* A plan and view of this building, with a short description, is given in the *Builder*, July 12, 1851.

Philology. The National Institute of France offers, for the year 1852, a gold medal of the value of 1,200 francs (£40) for the best work, whether in manuscript, or printed subsequently to 1st January 1851, which shall be submitted to the Institute, on the subject of comparative philology. They must be delivered by the 1st August 1852. (*Journal des Savants.*)

Polychromy. An article on the discovery of Roman remains at Champlieu, near Orrouy, (Canton of Crespy-en-Valois), has appeared in the June number of the *Revue Archéologique*, by M. E. C. de l'Hervillier. The architectural remains exhibit well-preserved indications of polychromatic decoration, the principal colours of which are deep red and yellow. The larger masses have the addition of delicate ornaments, to give more lightness and elegance to the detail. "Chose digne de remarque, c'est qu'on avait ajouté à ces fonds des détails sur la surface des ornemens, pour leur donner de la légèreté, et diminuer la lourdeur de l'ensemble." According to the *Transactions of the Société Française*, the sculptures are covered with encaustic colouring. The projecting parts are white, on a ground of a yellowish red. The borders and profiles of the ornaments are distinguished by red lines.

Pompeii. A marble bas-relief, representing Alexander and Bucephalus, was dug up in presence of Pio IX, and published by the late Cav. Avellino; but the marble does not seem to justify the attribution of this date. (*Dr. Brunn.*) It is, however, of Greek style, and the composition is simple and full of grace. (*Bull. dell' Inst.*)

——— M. Normand, one of the pensionnaires of the French Academy, has sent home a finished restoration of the House of the Faun at Pompeii, besides other drawings from that city and Herculaneum.

Rome. Basilica Julia. By the recent excavations, this basilica is shewn to have stood lengthwise by the side of the Forum Romanum. (*Bull. dell' Inst. di Corr. Archeol.*)

——— *Catacombs.* M. Perret, assisted by an accomplished French artist, M. Savinien Petit, has spent five to six years in exploring these subterranean galleries. He has obtained three hundred and sixty folio drawings, among which are about one hundred inedited frescoes. The French government have purchased the collection for £7,500. (*Revue des Deux Mondes.*)

——— *House in the Via Graziosa.* Three fragments of an ancient calendar, painted in fresco, were found here:

.....MENTI IN C
CAPITOLIO
.....ST . N D...
....VESTAE . AD
.....IANV E.

It has been explained by Sig. G. B. De Rossi, in the *Bull. dell' Inst. di Corr. Archeol.*

——— *Temple of Jupiter Capitolinus.* Dr. Braun has recently brought to notice a bas-relief in the Palace of the Conservatory, at Rome, which he considers to be a representation of the pedimental arrangements of the Temple of Jupiter Capitolinus. (*Gerhard, Archäolog. Anzeiger.*)

——— *Dredging the Tiber.* A project was made by M. Vansittart to explore the bed of the Tiber by means of the newly-invented breathing apparatus, and to divide the antiquities which might be discovered between the British Museum and the Papal government. The offer has been declined. (*Literary Gazette.*)

——— *Vicolo delle Palme.* Subsequently to the other objects already described, there have been found here: part of a colossal bull, in the action exhibited on the coins of Thurium; and a bronze foot. It is considered to have belonged to an equestrian statue, and possibly to that here discovered. The decorations are of extraordinary beauty of detail, and of very pure style. Thin pieces of leather are represented at back and sides, on which are sculptured the arabesque ornament already spoken of, and they are united together by a palmette. The sole of the sandal is in three thicknesses, elegantly sewn together, as in the Minerva of Antiochus in the Villa Ludovisi. (*Bull. dell' Inst. di Corr. Archeol.*)

Rome. Not far from the Vicolo delle Palme, where the *Apoxyomenos*, the horse, and a small bronze figure of Hercules were found, and near the *Ponte rotto*, have been exposed a portico of travertine columns, and two other columns of breccia corallina. The excavation has been filled in again. (*Gerhard, Archäol. Anzeiger.*)

——— *Via Appia.* Excavations have been made along this ancient road to the extent of the fifth mile-stone. Among the objects discovered are a beautiful fragment of Roman architecture; a frieze, with festoons and children; heads of Medusa; a cippus, with bas-relief representing a soldier of the Urban cohorts; four statues, and several inscriptions. (*Giornale di Roma.*)

——— An excavation along the line of this ancient road has been commenced at the distance of about three miles and a half from the Porta Sant' Sebastiano, and continued for nearly half a mile. Several tombs with mosaic pavements, and many fragments of architecture and sculpture have been brought to light. Drawings of three of these monuments have been sent to the *Gentleman's Magazine* by our late correspondent, Benjamin Gibson, Esq. They appear in the October number, 1851.

——— Among the drawings sent home to the Académie des Beaux Arts, by the Pensionnaires at Rome, are: the temple of Jupiter Stator, and the temple of the god Rediculus, by M. Thomas; the Colosseum, the Trajan column, the arch of Septimus Severus, by M. Normand; the theatre of Marcellus, the temple of Juno Matuta, etc., by M. André. The Trajan column has been selected by M. Normand and by M. Garnier.

Salona. A description of the discoveries in this ancient city has been published under the title of *Topografia e Scavi di Salona*, by F. Carrara; 8vo. Trieste, 1850. The discoveries comprise a theatre, an amphitheatre, a temple of Concord, a private bath of great elegance, adorned with two Corinthian columns; a sarcophagus, busts, a comic mask, bas-reliefs, a cippus, etc., etc. (*Kais. Akad. der Wissen. in Wien*, Archiv. für Kunde Oesterreichischer Geschichts-Quellen.)

Sardinia. General La Marmora having resigned his office of Commandatore of the island of Sardinia, has presented his collection of antiquities to the museum at Cagliari. (*Gerhard, Archäolog. Anzeiger.*)

——— *Nuraghe.* These singular monuments are at length likely to receive some elucidation relative to their origin. Nearly three thousand of them were examined by Count Della Marmora, without his being able to form any conjecture with respect to their age or origin. M. Martini, the librarian of the city of Cagliari, has lately found some MSS., one of which was written in the eighth century, and a metrical history of the island; all of which he proposes to publish, and which will tend to set at rest the question of the antiquity of these monuments.

Sculpture. The "Académie des Inscriptions et Belles Lettres" have offered their medal, in 1853, for the best essay on the following subject:— "Quelles notions nouvelles ont apportées dans l'histoire de la sculpture

chez les Grecs, depuis les temps des plus anciens jusqu'aux successeurs d'Alexandre, les monuments de tous genres, d'une date certaine ou appréciable, principalement ceux qui, depuis le commencement de ce siècle, ont été placés dans les musées de l'Europe." The subject was proposed for the medal of 1851; but no essay having been received, it has been postponed till 1st of April 1853.

Seleucia Pieria, in the Bay of Antioch. A paper on the remains of this city and port, was read by Dr. Holt Yates, at the Syro-Egyptian Society, on 9th December. It described an upper and lower city; its walls, gates, temples, theatres, sepulchral grottoes, sarcophagi, etc.; but the most remarkable object of the city is the immense tunnel cut through the solid rock, and which has been the admiration of all travellers. The port is 2,000 feet by 1,200, and covers forty-seven acres.

Stühlingen. A large mosaic pavement has been discovered here. (*Transactions of the Baden Antiquarian Society.*)

Tivoli. M. Normand, one of the Pensionnaires of the French Academy, has sent home a restoration of the villa of Mæcenas.

Valence. A mosaic pavement has been discovered near Valence, measuring forty metres by four metres. The design consists of arabesque ornaments and leaves.

Volterra. Villa of Albinus Cæcina, at the mouth of the river Cæcina. At a place called Fitto di Cecina, on the left bank of the river, and about a mile from the mouth, are the foundations of a considerable villa. It stood on a sufficient elevation to justfy the expression of Rutilius Numatianus:

"In Volaterranum vero Vada nomine tractum
Ingressus dubii tramitis alta tego.
* * * * *
Vix tuti domibus sævos toleravimus imbres,
Albini patuit proxima villa mei."

One room has a mosaic pavement, another is circular. A large cistern is thirty feet deep. A narrow gallery, six feet high, and the walls of which are formed of flints laid in cement, and which is divided in different branches, appears to have supplied water to various parts of the villa. The principal gallery is blocked up by a wall of two bricks in thickness, perforated with small holes, for the purpose of filtering the water before it passed further. The reservoir measures 45 feet by 24 feet. The land being marshy, it was requisite to supply the water from a higher level. (*Gerhard, Arch. Anzeiger.*)

Winterton. Some Roman foundations and magnificent tesselated pavements have been laid bare at Winterton, on the estate of Mr. W. H. Driffill. The floors are of the richest and most elaborate description. They contain representations of Orpheus charming the beasts of the forest, among which we see the lion, the stag, the bear, the boar, Pegasus, the dog, the elephant, and the fox; of Ceres, with emblematic ears of corn, and of another nymph with the cornucopia. The other parts and borders are filled in with arabesque ornaments. (*Builder.*)

VII.

NOTICES OF NEW PUBLICATIONS.

1.—Friedrich Thiersch. *Ueber das Erechtheum auf der Akropolis zu Athen.* Erste abhandlung. 4to. Munich, 1849. With five plates.

2.—Carl Boetticher. *Der Poliastempel als Wohnhaus des Koenigs Erechtheus nach der annahme von Fr. Thiersch.* With a plan. 8vo. Berlin, 1851.

It is difficult to say anything in favour of either of these essays without speaking in disparagement of the other. Professor Thiersch imagines the Erechtheum to be the domestic palace of King Erechtheus, and supports his theory with considerable learning and ingenuity. But it is with satisfaction that we find Prof. Böticher vindicates the old opinion, in the expression of which, it is to be regretted, that gentleman does not always observe that courtesy to his opponent which we think is due to him. Another Essay on the same temple, has been written by M. Tetaz, and published in the April and May numbers of the *Revue Archéologique.* We may, on a future occasion, enter more at large upon the consideration of this subject.

3.—James Fergusson, F.R.A.S. *An Essay on the Ancient Topography of Jerusalem.* Sup. roy. London, 1847. John Weale, 59, High Holborn.

Mr. Fergusson is already known to the public by his works on the rock-cut temples and other monuments of India; by his *Inquiry into the Principles of Taste,* his *Essay on Fortification,* and other writings; of all which the book before us, is, from its subject, one of the most interesting. Mr. Fergusson has never visited the Holy City; yet, by his acute penetration, and diligent study of the materials afforded him by other travellers, he has produced a volume which not only exhibits the features of the city in a new and striking point of view, but it discloses arguments, the validity of which, if established, will be of the most important consequence, as affecting the preconceived belief in the traditionary sites of the temple, the sepulchre, and other sacred places of the city of Jerusalem. Mr. Fergusson's style of writing is bold and vigorous. He rejects what he considers to be suspicious evidence, and resolves to judge for himself. In the midst of the conflicting statements of apocryphal opinions, he directs his attention to some point on the distant horizon, and ceases not till he has made to it. He occasionally attaches too much importance to inconclusive facts, and he is sometimes mistaken in minor details; but he supports his main argument with what certainly appears to be very strong evidence. We may, in a subsequent number, offer some remarks on the subjects here treated of; and we will therefore, at present, merely state that the work is got up with great elegance, and is embellished and illustrated with several valuable architectural drawings, plans, and measurements, by Messrs. Catherwood and

Arundale, obtained by those gentlemen during the temporary occupation of the city by Ibrahim Pacha. The book must be read by all those who wish to form an opinion on the site of the Holy Sepulchre.

4.—M. Bock, Membre de l'Acad. Roy. de Belgique. *Notice sur plusieurs Ouvrages d'Art Antique, qui sont mentionnés ou décrits par les auteurs du Moyen Age.* 1er. article. Bull. Acad. Roy. de Belg., xiii, 12.

On the destruction of the Roman empire, when the Northern hordes swept like a torrent over the classic soil of Italy, many a work of choicest art was barbarously and wantonly destroyed; many a vessel of gold and silver, more precious for its workmanship than for its costly material, was sordidly molten and converted into money; and many a noble and sacred object, venerated alike for beauty and antiquity, became the booty of the meanest soldier, and subjected to the vilest uses.

Amidst this general wreck of art, it affords some consolation to meet, in the records of former times, some passing notice of any such a work long since destroyed; to rescue from oblivion, if not the object itself, at least some indications of its form and character, its origin and history. It is with such an aim that M. Bock has issued this first article of what, we trust, will be a long series of records of monuments now destroyed. The subject here treated of is a vase described in the poems of Théodulphe, Bishop of Orleans. It was of chased silver, and represented the labours of Hercules, some of which were engraved on the exterior, and others in the interior. The description there given, which is at some length, affords food for much ingenious speculation on the part of M. Bock.

5.—British Museum. *A Catalogue of the Greek and Etruscan Vases in the British Museum.* Vol. I. 8vo. W. Nicol, 60, Pall Mall, 1851.

This first volume contains a description of all the earlier or finer vases of Greek and Etruscan art, and embraces 1,241 specimens, each of which is described with great minuteness, while the names of Mr. Birch and Mr. Newton, by whom it is compiled, will be a sufficient guarantee as to the accuracy of the interpretations. At the same time, it would, perhaps, have been desirable that the opinions of other archæologists should have been referred to in the description of the more important vases, whenever those opinions are entitled to any weight. We look forward with interest to what we think should have formed the first volume, a "General Introduction", a "Glossary", a list of the principal vases of each style, etc.; all which are necessary to make the work interesting to the public; while the "Indices", which will appear in the second volume, cannot but be of necessary importance to the archæological student.

6.—C. Roach Smith. *Collectanea Antiqua.* Vol. II. Part VI, VII, VIII. J. Russell Smith, Soho Square.

We have, in a former number (Part II), given a notice of the very interesting work by the Rev. J. C. Bruce, on the "Roman Wall". In number VII of the

Collectanea we find some remarks and sketches by Mr. Roach Smith, collected during a summer tour along the line of that important monument. One of the most remarkable portions of the wall are the "Nine Nicks of Thirlwall", among the craggs of Caervorran Fells, so named from the nine craggy summits of which it is composed. Mr. Smith gives a very interesting sketch of this locality, taken by his friend Mr. Brooke. It conveys a more comprehensive idea of the stupendous nature of the Roman Wall than any other view we remember to have seen. The wall climbs up the summit of each successive crag, always preserving a given distance from the edge of the precipice. Another etching gives a representation of the foundations of a Roman building at Chesters. Most of the rooms have hollow pavements, constructed for the purpose of greater warmth and comfort in these northern regions. The paper concludes with a slight notice of the Rev. Hugh Salvin's translation of Prof. Bückner's account of the Roman or "Devil's" Wall on the Danube. It extends "in an unbroken line of more than one hundred and fifty Roman miles, and 5 ft. 6 ins. thick; in many places, still 5 ft. above, and 3 ft. 4 ins. under the surface of the ground. With its one hundred and fifty towers and upwards, it passes along over the steepest mountains, over the most frightful abysses, through rivers and lakes, through the thickest woods. Fifteen hundred years have not been able to efface the vestiges of these towers, more than fifty of which still rise above the wall, often to the height of twelve feet." The most recent account of this wall is given in the *Transactions of the Roy. Bavar. Acad.;* class, Philos. Philol., i, 7.

In Part VI, Mr. Smith gave an account of Anglo-Saxon remains in Kent, Suffolk, and Leicestershire; in Part VIII he gives a description of "Anglo-Saxon and Frankish Remains on the Continent."

7.—John Yonge Akerman, F.S.A., Sec. *Remarks on some of the Weapons of the Celtic and Teutonic Races.* In the *Archæologia*, 1852.

This is an interesting collection of extracts from ancient historians, who describe incidentally some of the weapons used by the nations of antiquity. The earliest arms were of the rudest description. A piece of flint attached to a wooden handle, or a wooden club studded with sharp flints, formed the ordinary weapon; yet even with such rude materials, it is astonishing what skill and ingenuity could effect, when exercised unremittingly on one object. The flint instruments, as knives, battle-axes, arrow-heads, etc., contained in the museums of Stockholm, and the ports of the Gulph of Finland, are cut in the most beautiful and accurate manner. When brass and iron came into operation, the weapons were far from possessing the efficiency which they afterwards attained. When the Gauls struck at their enemies, their rude swords bent like a strigil, and while stopping to straighten them with their feet, prior to giving another blow, they exposed themselves to the sharp, well-tempered blades of the Romans. (Polyb. ii, 33.) The following extracts, among many others collected by Mr. Akerman, will be read with interest:—

The hundred thousand Franks led by Theodobert into Italy, with the excep-

tion of a few horsemen, were armed only with hatchets, swords, and bucklers. The hatchet had a broad blade and a short handle; and occasionally a shower of these discharged at the enemy, cleft their shields, and rendered them defenceless. (*Sidon. Apoll. Paneg. in Majoriano*).

The *angon*, another weapon of the Franks, is described by Agathias, the continuator of Procopius. The angon is a kind of spear or javelin, to be used as a missile, or in close combat. "The staff is covered with iron plates or hoops, so that but little wood appears, even down to the spike at the butt-end. On either side of the head of this javelin are certain barbs projecting downward, close together, as far as the shaft. The Frank soldier, when engaged with the enemy, casts his angon, which, if it enter the body, cannot be withdrawn, in consequence of the barbs. Nor can the weapon be disengaged if it pierce the shield, for the bearer of the shield cannot cut it off, because of the iron plates with which the staff is defended; while the Frank, rushing forward, jumps upon it as it trails on the ground, and thus bearing down his antagonist's defence, cleaves his skull with his axe, or transfixes him with a second javelin." (lib. ii.)

8.—Anthony Rich, Jun., B.A. *The Legend of St. Peter's Chair.* Westerton, 20, St. George's Place, Hyde Park Corner, 1851.

In an evil hour Cardinal Wiseman put pen to paper in defence of this chair, in reply to Lady Morgan. Not content with refuting the ludicrous accusation of the existence of the Mahometan formula of faith on the presumed chair of St. Peter's, he entered into minute particulars of the chair, triumphantly proving his assertion by reference to the—(description of the) chair itself. The antiquary here steps in, and examines the authenticity of the various premisses. Mr. Rich takes up one point after another, and proves, with the most overwhelming evidence, that the chair, such as the Cardinal describes it, could not have existed prior to the age of Constantine. In the language of a writer in the *Gentleman's Magazine*,—"Whether we find the Lady's *in*scription, or the Cardinal's *de*scription, to be correct, the chair is left literally without a leg to stand on." (See some excellent remarks on this subject in the *Gent.'s Mag.*, June, and August, 1851.)

9.—Rev. I. G. Sheppard, M.A., F.R.L.S. *Theophrasti Characteres; with Notes Psychological and Critical.* 8vo. Longmans, 1852.

This book has been forwarded to us, and calls for a few remarks, though, in truth, its bearing upon classical antiquities has not that dependence upon art which would bring it properly within the scope of our journal. The book contains 260 pages of comment and criticism to the 26 pages of revised text, and fully deserves the attention of the "University students and higher classes in schools", for whose behoof the commentary has been, with much care and learning, written and composed.